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पुस्तक पर किसी प्रकार का निशान लगाना वर्जित है। कृपया १५ दिन से अधिक समय तक पुस्तक अपने पास न रखें। 7/017

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पुस्तक-वितरण की तिथि नीचे अंकित है। इस तिथि सहित १५वें दिन तक यह पुस्तक पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा ५ पैसे प्रतिदिन के हिसाब से विलम्ब-दण्ड लगेगा।

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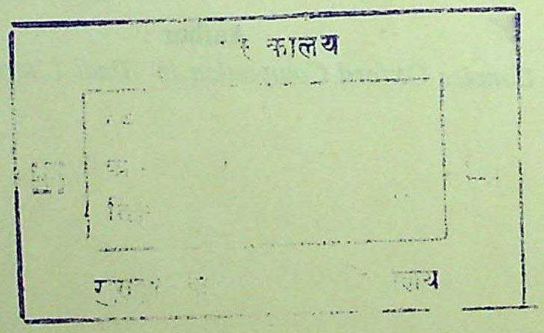

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OM

Santushṭo Bhāryayā Bharttā Bhartrā Bhāryā Tathaiva Cha,
Yasminneva Kule Nityam Kalyāṇam Tatra Vai Dhruvam.
—Manu-smṛiti, III. 60.

[In that family, where the husband is pleased with his wife and the wife with her husband, happiness will assuredly be lasting.]

TO :

My Wife

ŚRĪMATI SHĀNTI GARG

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Preface

The *Encyclopedia of Indian Literature* is a work of reference and is designed to acquaint the reader with creative writers and good summaries of their outstanding works written in Sanskrit, Pali, Prakrit and Apabhraṁśa. Keeping this in view, there are exhaustive articles on Vedas, Brāhmaṇas, Āraṇyakas, Upanishads, Vedāṅgas, Smṛitis, Purāṇas, Upapurāṇas, *Rāmāyaṇa*, *Mahābhārata*, Tipiṭakas, Siddhānta and similar other works. In the case of Sanskrit literature, generally histories of literature bring their detailed accounts only up to about the 12th century and round it off with the mention of a few stray writings of the later centuries, but in this *Encyclopedia*, creative Sanskrit literature, which has come to my knowledge, has been traced through the centuries up to A.D. 1981. Sanskrit literature, apart from literary works, comprises works and treatises on religion, philosophy, grammar, poetics, dramaturgy, prosody, lexicography, tantra, yoga, polity, erotics, agriculture, architecture, astronomy, mathematics, chemistry, Āyurveda, etc. and all these works have also been dealt with, but it has always been kept in mind that it is an *Encyclopedia of Literature*.

Also, during the last 200 years or so, a good deal of scholarly work has been done on this literature in Europe, America, Japan, Australia, Mongolia, Thailand, India, etc. and such information about those scholars is also packed in its pages; the number of such scholars being well over 1,000. *Thus creative works, their authors, and scholars have been arranged in an alphabetical order* so that one may locate them conveniently. A few scholars, though strictly belonging to the realm of Ancient Indian History, Culture & Archaeology, have been dealt with as they have contributed a good deal to the discovery of the above literature.

The entire literature of Sanskrit, Pali, Prakrit and Apabhraṁśa and the scholarly work done thereon, is like an ocean and to pick out material for a handy volume of *Encyclopedia*, is a colossal and uphill task: the first is the selection of important writers and scholars to be included and the second concerns the selection of chief works. In this task of selection, no two persons will agree and as it is, it is quite possible that some writers or scholars might have been left out. I take this opportunity of clarifying that sources of one's knowledge are limited and in case my attention is drawn to any omissions, I shall certainly take steps for

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their rectification in the revised edition; for the present I request that omission of names is not to be taken as a reflection on their competence or quality of their works. Moreover, literature of some 200 generations has been dealt with in this volume and if there are any unintentional omissions in the case of literature of one (the present) generation, it may please be taken in a sportive spirit.

It has taken me almost two decades to compile the above work and during this course of time, my style of compiling might have varied but I have tried to bring consistency and uniformity as much as possible in the entire work, though the readers might legitimately detect inconsistencies here and there.

In the compilation of such a work, which is the first of its kind on such a scale, no one can claim originality; instead there is a patient and hard work of compilation for years. I have made full and extensive use of the works I have considered as standard. It is not possible to mention all the material I have made use of, but certain leading works, to which I am particularly indebted, repeatedly come to my mind. These are : *History of Indian Literature* (3 Vols.) by M. Winternitz, *History and Culture of the Indian People* (Vols. I to XI), published by the Bharatiya Vidya Bhawan, A.B. Keith's *Classical Sanskrit Literature* and his *Sanskrit Drama*, published by the Oxford, M. Krishnamachariar's *History of Classical Sanskrit Literature*, *History of Sanskrit Literature* by C.V. Vaidya, Varadachari's *History of Sanskrit Literature*, *History of Sanskrit Literature* by S.K. Dasgupta and S.K. De, *History of Pali Literature* by B.C. Law, Wilhelm Geiger's *Pali Literature and Language*, J.C. Jain's *Prakrit Sāhitya kā Itihāsa*, Harivansh Kochhar's *Apabhraṁśa Sāhitya*, S.C. Banerji's *A Companion to Sanskrit Literature* and *A Companion to Middle Indo-Aryan Literature*, *Encyclopedia of Literature*, ed. by Joseph T. Shipley, V. Raghavan's articles in *Contemporary Indian Literature* and *Indian Literature Since Independence*, both published by the Sahitya Akademi, S.B. Warnekar's *History of Modern Sanskrit Literature* (in Marathi), *Review of Indological Research in Last 75 Years*, ed. by P.J. Chinmulgund and V.V. Mirashi, V. Raghavan's *Sanskrit and Allied Indological Studies in Europe* and his *Sanskrit and Allied Studies in U.S.* (1974), J.W. de Jong's *A Brief History of Buddhist Studies in Europe and America*, Dr. Krishna Lal's *Saṁskṛita Śodhaprakriyā evam Vaidika Adhyayana* (in Hindi), *Sanskrit Studies Outside India* (Weimar, 1979) and my own book: *Concise Oxford Companion to Hindi Literature*, published by the Oxford (1963). Apart from these, I have made use of numerous editions of works, dictionaries, encyclopaedias, literary journals, catalogues and other relevant material scattered here and there. I express my gratitude to all the authors and publishers of these works, particularly when at times I have taken verbatim material from them.

During my long association of 30 years with Gurukula Kangri Vishwavidyalaya, Hardwar, where I have acted in various capacities as Senior Lecturer, Registrar and Vice-Chancellor, I have been enlightened by my erstwhile senior colleagues: Acharya Priya Vrat, an eminent Vedic scholar, Shri G.B.K. Hooja, I.A.S. (Retd.), Vice-Chancellor and Shri Som Nath Marwaha (ex-Treasurer), Advocate, Supreme Court. Dr Krishna Lal, Reader in Sanskrit, University of Delhi, has gone through a good portion of the material and has offered suggestions which have made the work more useful. Advice on some modern writers has been given by Dr G.K. Bhat, Director, Post-graduate & Research Department, Bhandarkar Oriental Research Institute, Poona. Dr R.K. Sharma, Deputy Educational Adviser and Director, Rashtriya Sanskrit Sansthan, has provided me with material on modern foreign Indologists. I take this opportunity of conveying my heart-felt thanks to all these

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eminent scholars. I am also indebted to the staff of Gurukula Kangri Library, Jawaharlal Nehru University Library, Sahitya Akademi Library, Max Müller Bhavan Library, Madras University Library, National Library, Calcutta and other Libraries, which I have frequently visited. For expressing their opinions, I am thankful to Dr Satyavrata Siddhāntalankar (Visitor, Gurukula Kangri Vishwavidyalaya), Dr Satya Vrat Shastri, Head of the Sanskrit Department and Dean, Faculty of Arts, University of Delhi, Dr R.K. Sharma and Prof. N.P. Unni, Head of the Sanskrit Department, University of Kerala, Trivandrum.

I also pay respects to my revered grandparents (Seth Lakkhi Ram and Mata Mahakari) and to my parents (Seth Munshi Ram and Mata Chalati Devi) of Kohand, Karnal, Haryana, from whom I have inherited the quality of hard and patient work for years. My second son, Surya Prakash Vidyalankar, M.A., Ph.D. (Shambhu Dayal Post-graduate College, Ghaziabad), a scholar of Sanskrit, Pali and Apabhraṁśa and his wife, Dr Bina Garg (V.M.L. Post-graduate College, Ghaziabad), a scholar of Hindi and Prakrit, have assisted me in numerous ways. My eldest son, Dr Ved Prakash, and his wife, Indu Garg, M.A., my son-in-law, Subhash Mittal, M.Sc. and my daughter, Usha Mittal, M.A. are instrumental in getting the press copy prepared at a short notice. My son, Dr Satya Prakash, his wife Neeharika, M.A., and the Arya Vanaprastha Ashram, Jwalapur, Hardwar, have provided me with sufficient comforts to give final touches to this work.

I take this opportunity of thanking Shri Naurang Rai and his worthy sons: Shri Krishan Mittal, Ashok and Arvind, who have spared no pains in getting this work expeditiously done by Press, which also deserves thanks for co-operation. The Daystar Publications, New Delhi deserve thanks for promoting publicity of this book.

Despite all precautions on the part of proof readers, for which I thank them, there have been some proof mistakes, some howlers; this is sincerely regretted. I must, however, make one thing clear that I am conscious of the lapses and shortcomings associated with such a project, particularly when it is an untrodden path, and I take upon myself full responsibility for them.

GANGA RAM GARG

'Vidyalankar',
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January 6, 1982.

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List of Abbreviations

acc.=accession, acceded.
b.=born.
c.=circa, about.
comm.=commentary, commented.
d.=died.
De, HSL=S.K.De, History of Sanskrit Literature.
ed.=edition, edited.
fl.=flourished.
HCIP=History and Culture of the Indian People (Vols. I—XI), Bharatiya Vidya Bhawan, Bombay.
HOS=Harvard Oriental Series.
JAOS=Journal of American Oriental Society.
Keith, HSL=A.B. Keith, History of Sanskrit Literature.
Krishnamachariar, HCSL=M. Krishnamachariar, History of Classical Sanskrit Literature.
q.v.=*quod vide*, which see.
r.=ruled.
SBE=Sacred Books of the East.
tr.=translation, translated.
Varadachari, HSL=Varadachari, History of Sanskrit Literature.
Winternitz, HIL=M. Winternitz, History of Indian Literature (Vols. I—III).

Diacritical Marks

ṛi=ऋ
ṁ=अं
ṅ=ङ
ch=च
ñ=ञ
ṭ=ट
ḍ=ड
ṇ=ण
ś=श; in some modern proper names, sh=श, e.g., Sharmā.
sh=ष
jñ=ज्ञ
ḥ=:
ü=उ, as in पउम

Note : Names of foreign scholars are given by their surnames, while those of Indian scholars are given by their Christian names, excepting those, who are known by their surnames.

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Introduction

When we speak of Indian literature, it is not the literature written only in Sanskrit, Pali, Prakrit and Apabhraṁśa, but also in the modern Indian languages, such as Tamil, Telugu, Marathi, Bengali, Urdu, Panjabi, Hindi, etc. For the present, and in this volume, we are confining ourselves only to the literatures of Sanskrit, Pali, Prakrit and Apabhraṁśa.

Ordinarily, the language in which Vedas, Brāhmaṇas, and Upanishads are written is called Sanskrit, though scholars would prefer to call it Old Indo-Aryan. Through the natural process of evolution, the Old Indo-Aryan passed on to a stage, which is called Middle Indo-Aryan, comprising Pali, the various regional Prakrits and local dialects, called Apabhraṁśa. A further stage of evolution of the language is represented by the New Indo-Aryan languages of the different parts of India, such as Marathi, Bengali, Hindi, etc., but, as indicated above, in this volume, we are concerned with the literatures of Old Indo-Aryan and Middle Indo-Aryan languages.

Vedas:

The Vedas are the oldest works in Sanskrit, perhaps the oldest books available in any library of the world. Whether the Indo-Aryans are the original inhabitants of India, or they came from Egypt and Babylonia (*see Prāṇ Nāth, Albright*), or from Europe (*see Tilak*) or, according to Dayānanda, from Tibet, it is a fact that the Vedas are the earliest records which the Indo-Aryans have left behind. It is difficult, if not impossible, to determine the age of these ancient works; while some would assign them to 6,000 B.C. or even earlier, others would bring them down to about 1,200 B.C. (*see Altekar, Tilak, Max Müller*). According to strict orthodox Hindu opinion, however, the Vedas are *apaurusheya*, which means that they were revealed to certain sages by Brahma Himself and are not the creations of man.

The Vedas are four in number : *Ṛigveda, Yajurveda, Sāmaveda* and *Atharvaveda*, revealed respectively to the sages Agni, Vāyu, Āditya, and Aṅgiras. The Vedas are collections or compilations of hymns, prayers, benedictions, sacrificial formulae, litanies, etc. (*See Dayānanda Sarasvatī*). There are four Saṁhitās belonging to the four Vedas, though on the basis of locality and differences of tradition, there arose within each Veda schools or Śākhās,

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at one time numerous. The works were transmitted from teacher to pupil, a tradition still widely continued despite the existence of manuscripts and printed books. The total number of mantras in all the four Vedas or Vedic Saṁhitās is taken to be 20,389, though this number varies slightly according to diverging recensions of the Vedas.

Of the four Vedas or the Saṁhitās, the *Ṛigveda* is the oldest and is the most important. Of the 21 recensions of the *Ṛigveda*, that were known at one time, only one, namely the *Śākala* recension, consisting of 1,017 hymns (sūktas) of 10,552 mantras, has come down to us apparently complete. The second Veda is *Yajurveda*, which is a ritual Veda, and consists of 1975 mantras. Of the 101 schools of the *Adhvaryu-veda* or *Yajurveda* mentioned in the *Mahābhāshya* of Patañjali, the Saṁhitās of only four (*Kāṭhaka*, *Kapishṭhala*, *Maitrāyaṇī* and *Taittirīya*) of the Kṛishṇa (Black or Unarranged) and one (*Vājasaneyi*) of the Śukla (White, or well-arranged) *Yajurveda* are known. The third Veda, *Sāmaveda* is the song book of the priests and comprises 1875 mantras, most of them taken from the *Ṛigveda*. Of the traditional 1,000 recensions of this Veda, only three have come down to us, the best-known of the three being that of the *Kauthumas*. The fourth and the last Veda, which is practically unknown in Southern India, is *Atharvaveda*. Of the nine recensions supposed to have existed, only two—the *Paippalāda* (or Kashmirian) and the *Śaunakīya* have come down to us, and it is the latter that is usually meant when the *Atharvaveda* is mentioned. The *Atharvaveda* consists of 20 books, containing in all 731 hymns comprising 5,987 mantras. This Veda consists principally of prayers, formulae and charms for protection against evil spirits, diseases, snakes and other noxious creatures.

The Vedas are the fountain-head of Indian literature and the most ingenious devices were made to guard the texts. The language of the Vedas is literary; metrical skill of a high order and command of language mark the diction of hymns, which is on the whole, simple and natural. [*See* articles on : Sāyaṇa, Max Müller, Roth, Dayānanda, Kapāli Śāstrī; Renou : *Bibliographie Vedique*; Dandekar : *Vedic Bibliography*; Vishwabandhu Shāstrī : *Vaidika-padānukrama-kośa* (*A Vedic Concordance*); Macdonell & Keith : *Vedic Index of Names and Subjects*; Bloomfield : *The Vedic Concordance*; Ghate : *Lectures on the Ṛigveda*; Max Müller : *A History of Ancient Sanskrit Literature*; Bergaigne : *Vedic Religion*; Bloomfield : *Religion of the Veda*; Macdonell : *Vedic Religion* and *Vedic Mythology*: Aguliar : *The Sacrifice in the Ṛigveda* (1976); Bhagavaddatta : *Vaidika Vāṅmaya kā Itihāsa*; Bhārgava : *India in the Vedic Age* (1956); Patañjali : *A Critical Study of the Ṛigveda* (1963); Pillai, S.K. : *Vedic History* (1959); Potdar : *Sacrifice in the Ṛigveda* (1953); Prahlād Kumār : *Ṛigvedālaṅkāraḥ* (1977); Purāṇi : *Studies in Vedic Interpretation* (1963); Raghunandan Śarmā : *Vaidika Sampatti* (1959); Rām Mūrti Sharmā: *History of Vedic Literature*; Rāmaśaṅkara Bhaṭṭāchārya : *Purāṇagata Veda-vishayaka Sāmagrī kā Samīkshātmaka Adhyayana* (1965); Rele : *Vedic Gods as Figures of Biology* (1931); Renou : *Vedic India* and *Destiny of Veda in India* (1965); Sarat Chandra Dāsa : *Ṛigvedic India* (1921); Swāmī, V. : *Complete Alphabetical Index of all Words in the Ṛigveda, Yajurveda, Sāmaveda and Atharvaveda*; Shende : *The Religion and Philosophy of the Atharvaveda*; Venkaṭasubbiah : *Contribution to the Interpretation of the Ṛigveda*; Vraj Bihārī Chaube : *Treatment of Nature in the Ṛigveda*; Ganesh Datt Sharma : *Ṛigveda meṅ Dārśnika Tattva*; Wallis : *Cosmology of the Ṛigveda*; Kunhan Rāja : *Poet Philosophers in the Ṛigveda* and *Quintessence of the Ṛigveda*; Weber : *History of Indian Literature*; Yajan Veer : *The Language of the Atharvaveda*; Yudhishṭhara Mīmāṁsaka : *Vedic-svara-mīmāṁsā*; Winternitz : *History of Indian Literature* (Vol. I)].

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Brāhamṇas :

Next to the Vedas, come Brāhmaṇas or commentaries in prose on the Vedas, which are the explanations or utterances of learned priests upon any point of ritual and upon the science of Yajña, for it was the belief that if religious ceremonies were performed correctly in every detail, the sacrificer would gain control over the gods, who must reward him with religious merit and success in worldly endeavour. The Brāhmaṇas also contain cosmogonic myths, legends and narratives (*Ākhyānas*, *Purāṇas* and *Itihāsa*) in explanation of *Vidhis* (rites) and all these together are called *Arthavāda*. There are Brāhmaṇas. attached to each of the Vedas, and they are essentially more or less uniform in their contents, for all that is found in the Brāhmaṇas, that is not directly concerned with ritual, is, strictly speaking, irrelevant and unnecessary from the viewpoint of their authors. The Brāhmaṇas are indispensable and are highly interesting for the science of religion and the history of the Yajña and priesthood. Regarding their age, scholars have agreed to place the old and genuine Brāhmaṇas to the pre-Buddhist period. The principal Brāhmaṇas are—of the *Ṛigveda*: *Aitareya-brāhmaṇa* and *Kaushītakī* or *Śāṅkhāyana*; of the Black *Yajurveda*: *Taittirīya-brāhmaṇa*; of the White *Yajurveda*: *Śatapatha-brāhmaṇa* (the Brāhmaṇa of the Hundred Paths; so called because it consists of 100 chapters and is the most important of all); of the *Sāmaveda*: *Tāṇḍya-mahābrāhmaṇa*, *Shaḍviṁśa-brāhmaṇa*, and *Jaiminīya-brāhmaṇa*; of the *Atharvaveda* : *Gopatha-brāhmaṇa*, the only Brāhmaṇa attached to it. These are the principal Brāhmaṇas, but there are other Brāhmaṇas, some available and some lost; for their names and contents, *see* article on *Brāhmaṇa*. [Jogirāja Basu: *Culture and Civilization as Revealed in the Brāhmaṇas* (1969) and *India of the Age of the Brāhmaṇas*; Devasthali: *Religion and Mythology of the Brāhmaṇas*; Thite : *Sacrifice in the Brāhmaṇa Texts* (1975)].

Āraṇyakas :

The Āraṇyakas come next and are the forest-texts, so called, because of their secret character, they could be learnt in the forest. The Āraṇyakas are the concluding portions of the Brāhmaṇas but they deal with the mysticism and symbolism of the yajña. Partly ritualistic and partly speculative, they form a transition from the Brāhmaṇas to the Upanishads. The Āraṇyakas rendered important service, when they stressed the efficacy of the inner or mental yajña as distinguished from the outer or formal yajña and thus they helped to bridge the gulf between *Karma-mārga*, which was the role concern of the Brāhmaṇas, and the *Jñāna mārga*, which the Upanishads advocated. The Āraṇyakas, five in number, are : *Aitareya-āraṇyaka*, *Śāṇkhyāyana* or *Kaushītakī-āraṇyaka*, *Taittirīya-āraṇyaka*, *Bṛihadāraṇyaka* and *Talavakāra-āraṇyaka*, all attached to the Brāhmaṇas of the first three Vedas (*see Āraṇyaka*); there is no Āraṇyaka attached to the *Gopatha-brāhmaṇa* of the *Atharvaveda*. [Kevalānanda: *Aitareya-brāhmaṇāraṇyaka-kośa*].

Upanishads :

Going one more step towards *Jñāna-mārga* or speculation, the Upanishads, which on account of their mysterious character, were only communicated within a narrow circle of privileged persons, took, however, various forms. Even the old Upanishads have much hetero-

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geneous matter, e.g., metaphysical exposition, description of sacrificial rites, love-charms, spells for the cures of diseases and destruction of foes. The number of Upanishads runs over 200, but the principal 14 Upanishads are: *Īśa* (*Īśā*), *Kena*, *Kaṭha*, *Aitareya*, *Taittirīya*, *Muṇḍaka*, *Māṇḍūkya*, *Chhāndogya*, *Praśna*, *Bṛihadāraṇyaka*, *Kaushītakī*, *Śvetāśvatara*, *Maitrāyanīya* and *Mahānārāyaṇa*. The principal contents of the Upanishads, at any rate of the more important among them, are philosophical speculations. The philosophers of the Upanishads are actively engaged in the earliest enquiry into the ultimate truth that lies behind the world of creation. This has been expressed in the well-known words "*Tat tvam asi*" or "That thou art", where 'Tat', meaning 'That', stands for Brahman, and through it the universe, and "tvam" meaning "thou" for Ātman or the individual self. The Upanishads are conjecturally dated between 800 and 200 B.C. [Jacob: *A Concordance of the Principal Upanishads*; Shambhu Shastri Sadhale: *Upanishad-vākya-mahākośa* (A Concordance of Upanishads) amounting to more than 200; Dharmakosha Mandal: *Upanishat-kānda*; Vishva Bandhu: *Grammatical Word-Indexes to the Principal Vedic and Upanishadic Texts*; Deussen: *Philosophy of the Upanishads*; Keith: *The Religion and Philosophy of the Vedas and Upanishads*; Rādhākṛishṇan: *The Philosophy of the Upanishads*; Gough: *The Philosophy of the Upanishads*].

Vedāṅga :

There are works, called Vedāṅga, which, though not forming part of the Vedic literature, have the closest associations with it. They are for proper understanding, recitation and sacrificial use of the Vedic texts; they fall into the following six groups:—

1. *Śikshā* (Instruction in Recitation) : To ensure faithful transmission, *padapāṭhas* (word recitations) were instituted at an early date and taught orally with the Saṁhitās. In the *padapāṭhas*, the words of the Saṁhitās are recited one by one, each being followed by a short pause, so that the phonetic combinations that occur between words in continuous utterance (a normal method of recitation) are separated. A further safeguard against error in transmission existed in the *kramapāṭha*, in which words are recited in pairs (ab, bc, cd, etc.). These exercises, with other still more elaborate combinations, are still practised. To discuss the phonetic relationship between the *padapāṭha* and the Saṁhitā, and to give rules for the conversion of the *padapāṭha* into the Saṁhitā, Prātiśākhyas were composed. In addition, there are smaller texts to deal with particular difficulties of pronunciation encountered in different regions. (Amar Nāth Shāstrī:— *Vaidika Svara Smīkshā*, 1964).

2, *Kalpa* (Ritual) : Kalpasūtra is a general term, denoting the manuals on religious practice which emerged within the different Vedic schools. The *śrauta-sūtras*, based on *Śruti*, were devised to guide the priests, each according to his own school, in his function at the sacrifice (which was so complex that as many as 17 priests might be involved, thus giving rise to many points of difference). The *gṛihya-sūtras*, based on *Smṛiti*, were related to the householder's domestic rites—e.g., birth ceremonies, name giving, investiture with sacred cord, and marriage, as well as the five daily sacrifices (*pañcha-mahāyajñas*) and certain offerings (*pākayajña*). [Rām Gopāl : *India of Vedic Kalpasūtra*; Dandekar : *Śrauta-kośa*; Chitrābhanu Sen : *A Dictionary of Vedic Rituals*, Apte, V.M. : *Social and Religious Life in the Gṛihyasūtras* (1939); Kashikar: *A Survey of Śrauta-sutras*; Rājendranātha Sharmā: *Culture and Civilization as Revealed in the Śrautasūtras* (1977)].

3. *Chhandas* (Metrics) : The Vedic metres, as different from those of Classical

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Sanskrit, are dealt with in the last three chapters of the *Ṛik Prātiśākhya*, and those of the *Sāmaveda* are also discussed in the *Nidāna-sūtras*. A Vedāṅga by tradition is *Chhandaḥsūtra* of Piṅgala (which exists in two recensions, ascribed to *Ṛig*-and *Yajurvedas*); but this is in fact, a late work and treats other metres as well as Vedic. [Arnold : *Vedic Metre in Its Historical Development*].

4. *Vyākaraṇa* (Grammar) : The *Sūtras* of Pāṇini are considered the foremost Vedāṅga. While recording full many features of Vedic, the *Ashṭādhyāyī* is devoted chiefly to the post-Vedic language, testifying to a long grammatical tradition outside the Vedic schools. [Macdonell : *Vedic Grammar*; Vāsudev Sharaṇ Agarwal : *India as Known to Pāṇini*; Rām Gopāl : *Vaidika Vyākaraṇa* (2 Vols. 1967, 1969); Whitney : *Sanskrit Grammar*].

5. *Nirukta* (Etymology) : Yāska's *Nirukta* of the same era as Pāṇini's work, and the only extant etymological Vedāṅga, reveals the existence of word-lists, *nighaṇṭus*, traditionally three-fold, consisting of synonyms, obscure words and names of gods. Possibly owing to a broken exegetical tradition, even at that period these words were not clearly understood; Yāska comments on one such list, quoting 16 forerunners, and giving many illustrations, chiefly from the *Ṛigveda*. [*see Chandramaṇi*; Chhajjurāma Shāstrī; Mantrini Prāsad :*The Language of the Nirukta* (1975); Lakshmaṇ Sarūp : Eng. tr. of *Nirukta*].

6. *Jyotisha* (Astronomy) : Its aim was to determine the auspicious time of yajña; two recensions of a brief, and possibly post-Vedic metrical work *Vedāṅga-jyotisha* survive, attached to the *Ṛig*-and *Yajurvedas*. They deal with the position of the Sun and Moon at the Solstices, and with that of the new and full Moon with regard to the constellations. *See Piṅgree, Neugebauer*.

Ramāyaṇa and Mahābhārata :

The Epics, *Rāmāyaṇa* and *Mahābhārata*, constitute a large bulk of Sanskrit literature. The nucleus of the works is very ancient, as they used to be sung from place to place till at last the stories were written down. The *Rāmāyaṇa*, divided into seven Books, is composed by the sage Vālmīki and is available in three recensions, consisting of some 24,000 *Ślokas*. It presents the appearance of being the work of an individual genius and deals with the story of the birth of Rāma and his brothers, their marriage, exile of Rāma, who is accompanied to the forest by his wife Sītā and brother, Lakshmaṇa; Sītā's abduction by Rāvaṇa, king of Laṅkā, rescue of Sītā by Rāma after killing Rāvaṇa, Rāma's coronation and subsequent banishment of Sītā for pleasing the subjects, delivery of two twin sons by Sītā in exile, vain bid to bring about rapproachment between Rāma and Sītā; Sita's disappearance under the earth and Rāma's ascent to heaven; some scholars are of the view that Books I and VII of the *Rāmāyaṇa* are later interpolations. The *Rāmāyaṇa* is considered as the *Ādikāvya* or the first poem. The *Mahābhārata*, the second great epic, traditionally ascribed to Vyāsa, consists of 18 Parvans and a supplement, called *Harivaṁśa* and comprises over 1,00,000 *Ślokas*. The five Pāṇḍavas, of whom the eldest Yudhiṣṭhira a ruling monarch, loses his Kingdom as a result of a rash wager at a game of dice with Duryodhana, the eldest of the cousins called Kauravas. The Pāṇḍavas are insulted, and have go to exile along with Draupadī. After the period of exile, during which the Kauravas try in vain to persecute or even kill them, they demand their rightful kingdom which is, however, denied. A grim battle, lasting 18 days, ensues. Through the help of Kṛishṇa (*see Gītā, Mahābhārata*); the Pāṇḍavas come out victorious in the

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righteous war. They perform the Aśvamedha sacrifice, and their rule is firmly established. In course of time, they proceed towards heaven. Around the nucleus of this story there have gathered diverse matters in the shape of ancient heroic poetry, particularly the stories of Śakuntalā, Sāvitrī, Nala and Damayantī, Brāhmaṇical myths and legends, fables, parables and moral narratives. About the *Mahābhārata*, it is said that in the fields of *Dharma* (religion and ethics), *Artha* (material sciences), *Kāma* (pleasures of life) and *Moksha* (spiritual emancipation), whatever is taught in this epic may be found elsewhere, but whatever is not found in it, will not be found anywhere. It is the *Rāmāyaṇa*, *Mahābhārata*, and the Purāṇas, on which the literature of Indian languages is chiefly based. [Bhatt, G.H. : *Pāda Index of Vālmīki Rāmāyaṇa*; Rai: *Mahābhārata-kośa*, *Valmīki Rāmāyaṇa-kośa*; Sorensen, S: *Index to the Proper Names in the Mahābhārata*; Pusalker: *Studies in the Epics and the Purāṇas of India*; Hopkins : *Epic Mythology*; Sukthaṅkar : *On the Meaning of Mahābhārata* and *Critical Studies in the Mahābhārata*; Banerji, S.C. : *Smṛiti Material in the Mahābhārata* and *Indian Society in the Mahābhārata*; Chandra : *The Date of Kurukshetra War*; Vaidya, C.V. : *Epic India* : *The Mahābhārata—A Criticism*; Rao : *The Age of Mahābhārata War*; Roy, S.B. : *Date of Mahābhārata Battle* (1976); Satya Vrat Shāstrī : *The Rāmāyaṇa—A Linguistic Study* (1964); Thadani : *The Mysteries of the Mahābhārata*; Vaidya, C.V. : *The Riddle of the Rāmāyaṇa* and *Mahābhārata* : *A Criticism*; Shachchidānanda Sahai : *Rāmāyaṇa in Laos*].

Purāṇas :

The Purāṇas or histories traditionally attributed to Vyāsa, are divided into two broad classes : *Mahāpurāṇa* (major works) and *Upapurāṇas* (minor works). The term *purāṇa* in itself means "ancient" and by tradition, these works are said to deal with the five topics, *Pañchalakshaṇa* : *Sarga* (creation of the world), *Prati-sarga* (its destruction and renewal), *Vaṁśa* (genealogies of gods and sages), *Manvantara* (the great ages of mankind) and *Vaṁśānucharita* ((histories of dynasties), but invariably they deal with many more topics or with entirely different matters. The number of Mahāpurāṇas and Upapurāṇas is 18 each; the Mahāpurāṇas or Purāṇas are: *Brahma* or *Ādi*, *Padma*, *Vishṇu*, *Vāyu* or *Śiva*, *Bhāgavata* (or *Devī Bhāgavata*), *Nārada*, *Mārkaṇḍeya*, *Agni*, *Bhavishya*, *Brahmavaivarta*, *Liṅga*, *Varāha*, *Skanda*, *Vāmana*, *Kūrma*, *Matsya*, *Garuḍa* and *Brahmāṇḍa*; the *Garuḍa*, *Agni* and *Nārada* are encyclopaedias of literature, containing the abstracts of all the great works in Arts and Science in Sanskrit literature. These deal, in addition to the Purāṇic material with medicine, grammar, dramaturgy, music and astrology. The *Padma*, *Skanda*, and *Bhavishya* discuss *tīrthas* and *vratas*; the *Brahmāṇḍa* and *Vāyu* are historical; the *Liṅga*, *Vāmana* and *Mārkaṇḍeya* are sectarian works; the *Varāha*, *Kūrma* and *Matsya* are spoken in part, by Varāha, Kūrma and Matsya incarnations; *Brahma*, *Bhāgavata* and *Brahmavaivarta* deal mainly with Kṛishṇa legend. The Purāṇas are almost entirely written in epic couplets and in much the same easy, flowing style as the epic poems. to which, however, they are generally greatly inferior poetically. The 18 principal Purāṇas are said to consist of 4,00,000 couplets. In Northern India, the *Bhāgavata* is held in high esteem.

There is no uniformity in the list of the Upapurāṇas (q.v.), which are more sectarian in character, comparatively late in origin and are of composite nature, with little of historical value. [Hazra : *Studies in Upapurāṇas*]. Besides these, there is a large number of so-called

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sthala-purāṇas, chronicles recounting the history and merits of some holy place or shrine at which their recitation usually forms an important part of the daily service.

The Purāṇas are a sort of encyclopaedia, affording us far greater insight into all aspects and phases of Hinduism. From the historical point of view, genealogies of Solar and Lunar Races, as also the dynasties of the Śiśunāgas, Nandas, Mauryas, Guptas and others are very important.

The Purāṇas in general were very popular, the reason of their popularity being mainly two-fold. In the first place, these gave the Śūdras and womenfolk, who were debarred from Vedic study and observance of Vedic rites, the liberty to read and hear the Purāṇas as also to perform Vratas and other Purāṇic rites. Secondly, these contained beautiful anecdotes written in simple language that appealed to the heart of common man. The age of the Purāṇas is difficult to determine but they appear to have been composed in the period between the 5th cent. B.C. and the 6th cent. A.D. Though the authorship of the Purāṇic works is attributed to the legendary Vyāsa, these are not unified works written by particular authors at particular periods; these assumed the present forms through centuries. [Hazra : *Studies in Purāṇic Records on Hindu Rites and Customs*; Yashpāl Tandon : *Purāṇa-vishaya-samanukramaṇikā* : *A Concordance of Purāṇa Contents*; Dīkshitar : *Purāṇa Index*; Akshayakumārī Devī : *Biographical Dictionary of Purāṇic Personages*; Mani : *Purāṇic Encyclopaedia*; Siddheshwar Shāstrī Chitrao : *Prāchīna Charitra-kośa*; Ali : *The Geography of the Purāṇas* (1966); Awasthi : *Studies in Skanda-Purāṇa* (4 Pts., 1976 ff.) and on *Garuḍa-purāṇa* (1968, in Hindi) : Gyāni : *Agni Purāṇa—A Critical Study* (1964); Kantawala : *Cultural History from the Matsya Purāṇa* (1964); Mankad : *Purāṇic Chronology* (1951); Pargiter : *The Purāṇa Text of Dynasties of Kali Age* (1913) and *Ancient Indian Historical Tradition* (1922); Patil : *Cultural History from the Vāyu Purāṇa* (1946); Pradhan : *Chronology of Ancient India* (1927); Pusalker : *Studies in the Epics and the Purāṇas of India* (1955); Rādhā Kumud Mookerjī: *Hindu Civilization*; Rukmaṇi : *A Critical Study of the Bhāgavata Purāṇa*; Vāsudva Sharaṇ Agrawal : *Vāmana-purāṇa* : *A Study*, *Matsya-purāṇa* : *A Study*; Sharmā, R.P. : *Paurāṇika-kośa*; Vinapani Pāṇdey : *Harivaṁśa-purāṇa kā Sāṁskṛitika Vivechana* (1960); Wilson : *Vishṇu Purāṇa* : *A System of Hindu Mythology and Tradition*].

Smṛitis or Dharmaśāstras :

Quite a number of works in Sanskrit have been written on civil and religious laws, rules of conduct and practice, penance and polity, such works being classed as Smṛitis or Dharmaśāstras. There are over twenty versified works belonging to the old Smṛiti. Based on these were the Smṛiti digests, of which several schools are distinguished according to variations in local customs and differences of interpretation.

The oldest and the best-known Smṛiti is the *Manu-smṛiti*; the present *Manu-smṛiti* is the metrical abridgement by the sage Bhṛigu, of a bigger and more exhaustive lost treatise on Dharmaśāstra, called the *Mānava-dharma-śāstra*, which in its turn, was based also on the lost dharmasūtras of the Vedic school of Manu. The Smṛitis of Yājñavalkya and Parāśara (between 200 and 400 A.D.) are also regarded as authoritative in certain respects. Some portions of the *Mahābhārata* deal with several topics of the Dharmaśāstras and are therefore included among the Smṛitis.

The period of the Smṛiti in the Dharmaśāstra literature was followed by the period of

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scholasticism. Several exhaustive commentaries were written on the Smṛitis. Medhāthithi (9th cent. A.D.) wrote a huge comm. on the *Manu-smṛiti*, and Vijñāneśvara (11th cent.) wrote an important comm. the *Mitākṣharā*, on the *Yājñavalkya-smṛiti*. Besides such exegetical works, independent treatises on the whole Dharmaśāstras or on certain topics continued to be produced even up to the recent times. Today, in India, particular works on Hindu Law are regarded as authoritative in different parts of the country; the *Mitākṣharā* in Bombay; the *Smṛiti-chandrikā* of Devaṇṇa Bhaṭṭa (12th cent.) in Madras; the *Dāyabhāga* of Jīmūtavāhana (11th cent.) in Bengal.

The Smṛitis have played a very important role in Hindu Law during the last over two thousand years. Although the Vedas are regarded as the ultimate source of Dharma, in practice, it is the Smṛitis to which Hindus all over India turn for the real exposition of religious duties and usages. [Kāṇe : *History of Dharmaśāstras*; Rājendra Nāth Sharmā : *Ancient India According to Manu* (1980)].

Indian Philosophy :

Broadly speaking, Indian philosophical system falls into two categories : orthodox (*āstika*), those systems that accept the absolute authority of the Veda; and heterodox (*nāstika*), those that do not recognise that authority.

As a matter of fact, germs of philosophy existed in the Vedas. The Vedic writings were supposed to consist of two great divisions—the *Karmakāṇḍa* or practical ceremonial (exoteric) part, consisting of Saṁhitās and Brāhmaṇas (including the ritual portion of the Āraṇyakas), and the *Jñāna-kāṇḍa* or speculative (esoteric part), consisting of the Upanishads and speculative parts of the Vedas, Brāhmaṇas and the Āraṇyakas. These two divisions are also called respectively, the *Pūrva* (former) and *Uttara* (latter) *kāṇḍas*. Thus there arose the two systems: *Pūrva-Mīmāṁsā* and *Uttara-Mīmāṁsā*, the latter, usually called the Vedānta philosophy.

Countering the mystic and intuitive methods of the Upanishads, heretic schools developed their independent systems of logic. There are the heterodox schools of the Buddhists, the Jainas and of the materialist, Chārvāka, which developed their own treatises.

The rise of the heterodox systems helped to bring about and develop a critical point of view and led to the great movement of philosophy, which refuted the heterodox ideas and produced the six systems of thought. The six different orthodox philosophical systems are : *Pūrva Mīmāṁsā*, *Vedānta*, *Nyāya*, *Vaiśeshika*, *Sāṅkhya* and *Yoga*. Every system of philosophy has its own body of Sūtras whose authorship is traditionally ascribed to an individual teacher. Jaimini is the author of the *Pūrva-Mīmāṁsā-sūtras*, Bādarāyaṇa of the *Uttara-Mīmāṁsā-sūtras* Kapila of the *Sāṅkhya-sūtras*, Patañjali of the *Yoga-sūtras*, Kaṇāda of the *Vaiśeshika-sūtras* and Gautama of the *Nyāya-sūtras*. The Sūtras were elaborately commented upon; these comments in their turn, were commented with a view to making them more intelligible, and compendiums came to be composed. Thus, there is a large number of philosophical works in Sanskrit.

The philosophical systems in India represent an age of remarkable speculative originality, but they dealt with abstract metaphysical problems. They had nothing in them through which they could reach the common man. There was need of a rational philosophical synthesis, presented on the theistic background. A typical example of a great effort in this direction is represented by the *Bhagavadgītā*, which remains the most popular religious and

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philosophical treatise in India. [Das Gupta : *History of Indian Philosophy*; Belvalkar (with Rāṇade): *History of Indian Philosophy*; Potter: *Encyclopaedia of Indian Philosophies*; Rādhākṛishṇan : *Indian Philosophy* (2 Vols.); Sinha, J. : *History of Indian Philosophy*; Vidyābhūshaṇa, S.C. : *History of Indian Logic*].

Tantras :

There are also many works on Tantra, dealing partly with philosophy and partly with magic performances and mystic rites. They deal with mystical charms and spells, diagrams, initiation, etc. There are both Brāhmaṇical and Buddhist Tantras. The early Tantras appear to have originated about the 5th or 6th cent. A.D., but later than Purāṇas, though Tantric influence is visible in several of the later Purāṇas. The Tantra literature consists of the Āgamas of the Śaiva, the Saṁhitās of the Vaishṇava and the 'Tantra' proper of the Śākta, the worshippers of the female energy. *See Tantra Literature.* [Woodroffe: *Introduction* to *Tantra-śāstra*].

CLASSICAL SANSKRIT LITERATURE

What is known as Classical Sanskrit literature, originated about the 4th century B.C. The most outstanding figure in Classical Sanskrit literature is Kālidāsa. In the pre-Kālidāsa period, prose, poetry and drama were cultivated, but early works of these classes appear to have been lost. Of the pre-Kālidāsa works, we have the dramas of Aśvaghosha and Bhāsa and two poetical works: *Buddha-charita* (on the life of the Buddha, which was translated into Chinese *c.* A.D. 420) and *Saundarānanda* of the former, who is placed by tradition as early as the time of Kanishka, whose reign began in A.D. 78.

Mahākāvyas (Epics) :

Of the six generally recognized Mahākāvyas by the Indian rhetoricians, the first two: *Raghuvaṁśa* (on the dynasty of Raghu, in which was born Rāma) and *Kumārasambhava* (on the marriage of Pārvatī and Śiva for the birth of the warrior god, Kumāra, to fight against the demon Tāraka) are by the celebrated Kālidāsa. The third Mahākāvya is *Kirātārjunīya* (describing the combat between Arjuna and the god Śiva, the latter in the garb of a Kirāta), composed by Bhāravi, the fourth *Śiśupāla-vadha* (on the slaying of Chedi king Śiśupāla by Kṛishṇa), composed by Māgha, the fifth Bhaṭṭi's *Rāvaṇa-vadha* (based on the *Rāmāyaṇa*) or popularly called *Bhaṭṭi-kāvya* and the sixth *Naishadhīya* or *Naishadha-charita* (treating of the marriage of Nala and Damayantī), ascribed to Śrī-Harsha.

In addition to the above six Mahākāvyas, there are self-styled Mahākāvyas; these are: the seventh *Nalodaya* (on the well-known story of Nala), the eighth *Jānakī-haraṇa* (on the abduction of Sītā by Rāvaṇa) by the Ceylonese king-poet, Kumāradāsa (8th century), the ninth *Rāghava-pāṇḍavīya* (each verse applying equally to the stories of the *Rāmāyaṇa* and *Mahābhārata* at the same time) by Dhanañjaya and the tenth *Vikramāṅkadeva-charita* (dealing with the Chālukyas of Kalyāṇa, particularly with the history of king Vikramāditya VI), composed by the poet, Bilhaṇa.

There may also be mentioned here Kalhaṇa's *Rājataraṅgiṇī* (River of Kings; *c.* A.D.

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1150), a chronicle of the kings of Kashmir.

Under the general term *kāvya*, Indian critics include certain kinds of prose works, written in highly rhetorical language. Worthy of mention are: Daṇḍin's *Daśakumāra-charita* (The Adventures of the Ten Princes; 6th cent.), the *Vāsavadattā* (on the love-story of prince Kandarpaketu and princess Vāsavadattā) by Subandhu (early 7th cent.) and especially the *Kādambarī* (on the romance of Chandrāpīḍa and Kādambarī) and *Harsha-charita* (on the history of King Harsha), both of Bāṇa, of about the same time, or slightly later.

The Buddhists also employed the medium of *kāvya*. With the legends of the Buddha and tales illustrative of the Karma theory as their theme, came the Buddhist works : Kumāralāta's *Kalpnāmaṇḍitikā* or *Sūtrālaṅkāra*, *Avadāna-śataka*, the *Divyāvadāna*, and the *Jātakamālā*, the last by Ārya Śūra of the 4th cent. A.D.

The Jaina writers also composed some Mahākāvyas, though in poetic distinction some at least are inferior to the major Mahākāvyas mentioned above. The *Harivaṁśa* (the Jaina version of the *Mahābhārata*) and *Ādipurāṇa* of Jinasena and his pupil, Guṇabhadra (9th cent. A.D.) come foremost in this class. The *Yaśodhara-charitas* (on the legend of king Yaśodhara) of Vādirāja and Māṇikyasūri, *Dharmāśramābhyudaya* (on the life of Dharmanātha, the 15th Tīrthaṅkara) of Harichandra, *Padmānandakāvya* (otherwise known as *Śrī-Jitendra-charita*) of Amarachandra (middle 13th cent.) are others of the numerous works of this class.

Dramas :

Sanskrit drama proper begins with Bhāsa, author of over a dozen plays, of which the most noted are : *Svapna-vāsvadattā* (on Udayana legend), his best-known drama, *Pratijñā-yaugandharāyaṇa* (again on Udayana legend), and *Pratimānāṭaka*, the last named deriving its theme from the *Rāmāyaṇa*. Bhāsa's date is uncertain, but he lived before Kālidāsa and as such has been dated variously in 2nd or 3rd cent. A.D. and in 5th or 4th cent. B.C. Bhāsa shows a firm mastery of dramatic technique but it is Kālidāsa's three plays, *Śakuntalā*, *Vikramorvaśīya*, and *Mālavikāgnimitra*, that the dramatic kāvya reaches its height. *Śakuntalā*, relating the story of love of king Dushyanta for a hermit girl of high birth was the earliest Sanskrit drama to have elicited praise from the German poet, Goethe and is superior in some respects to *Vikramorvaśīya*, the latter treating of Purūravā's passion for the celestial nymph, Urvasī; the *Mālavikāgnimitra*, which appears to be the first play of Kālidāsa, is a tale of courtly intrigue.

So far Kālidāsa's successors are concerned, the most important are Bhavabhūti (fl. A.D. 700-730), the author of three plays : *Mahāvīra-charita* (based on the *Rāmāyaṇa*), *Uttararāma-charita* (on the latter portion of the Rāma-story) and *Mālatī-mādhava* (on the love-story of young student Mādhava and Mālatī), who surpasses Kālidāsa in depicting sentiments, particularly the Karuṇa; and Harsha, to whom have been ascribed the *Ratanāvalī* (a model play, noted for its careful observance of the rules of dramaturgy and with a clear delineation of Śṛiṅgāra Rasa), the *Nāgānanda* (on a new theme of a Buddhist story of sacrifice and the favourite of the Kerala theatre) and the *Priyadarśikā* (on the romance and subsequent marriage of Priyadarśikā and the king of Vatsa). The other outstanding dramatic works are: *Mṛichchhakaṭika* (a ten-act drama on the love-story of the Brāhmaṇa Chārudatta with a rich courtesan, Vasantasenā) by Śūdraka, the *Veṇi-saṁhāra* (based on an episode of the

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Mahābhārata) by Bhaṭṭanārāyaṇa (8th cent.), the *Mudrārākshasa* (a political drama, in which Chaṇakya wins over Rākshasa, the minister of Nandas to the side of Chandragupta) by Viśākhadatta and the *Prabodha-chandrodaya* (an allegorical drama, devoted to the defence of the Advaita form of the Vishṇu doctrine) by Kṛishṇa Miśra (11th cent).

There is also Jayadeva's *Gītagovinda* (12th cent.), called *Uparūpaka*, which was so original, so beautiful and so successful that it gave rise to numberless imitations. [Keith : *Sanskrit Drama*; Satya Pāl Naraṅg : *Kālidāsa Bibliography* (1976); Schuyler: *A Bibliography of the Sanskrit Drama*; Sharmā, H.D. : *Padma-purāṇa and Kālidāsa;* Shekhar : *Sanskrit Drama, Its Origin and Decline*; *see Bhagawat Sharaṇ Upādhyāya*].

Lyrical, Descriptive and Didactic Poetry :

Kālidāsa's *Meghadūta* (Cloud Messenger) and Bhartṛihari's three Śatakas on *Śṛiṅgāra*, *Vairāgya* and *Nīti* are excellent examples of this type. Religious lyrics inspired by sectarian fervour include the independent productions : *Ānanda-laharī* (Wavelet of Bliss), a hymn of 163 stanzas in praise of the goddess Pārvatī, composed by Śaṅkarāchārya and the *Sūrya-śataka* (Century of Stanzas in praise of the Sun), ascribed to Mayūra, the contemporary (and according to a tradition, the father-in-law) of Bāṇa (early 7th century).

The particular branch of didactic poetry in which India is especially rich, however, is that of moral maxims or *subhāshitas*, in single stanzas or couplets, and forming the chief means of expression of *Nīti-śāstra* (ethical science).

Anthologies :

The Anthologies play an important part in extending our knowledge of Sanskrit literature. The noteworthy anthologies are: *Kavīndra-vachana-samuchchaya* or *Subhāshita-ratnakośa* by Vidyākara (12th cent.), *Subhāshitāvalīs* by Vallabhadeva (12th cent.) and by Śrīvara (15th cent.), *Saduktikarṇāmṛita* by Śrīdharadāsa (early 13th cent.), *Sūktimuktāvalī* by Jalhaṇa (13th cent.), *Śārṅgadhara-paddhati* by Śāraṅgadhara (14th cent.) and *Subhāshita-ratnabhāṇḍāgāra.*

Fables and Narratives :

For popular instruction, ethical stanzas were early added to existing fables and popular stories. A collection of this kind was translated into Pahalavī (Middle Persian) in 6th century, but neither the translation nor the original is extant. A Syriac translation exists, however, made from the Pahalavī in the same century. The Sanskrit original, which probably consisted of 14 chapters, was later recast, the result being the *Pañchatantra* (Five Chapters or Five Headings of Wisdom), of which several recensions exist. Ascribed by some scholars to Vishṇuśarman, it consists of five books, viz., separation of friends, acquisition of friends, peace and war, loss of what is acquired, and rash action. A popular but late summary of this in four books, the *Hitopadeśa* (Good Counsel) has been shown to have been composed by one Nārāyaṇa; this is considered the Bengal version of the *Pañchatantra.* J. Hertel records over 200 versions of the work known to exist in more than 50 languages (three-fourths of the languages being non-Indian), spreading over the region from Java to Iceland.

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Other popular collections of stories and fairy tales are the *Śuka-saptati* (Seventy Stories Related by the Parrot), when a parrot by relating 70 stories saves the chastity of its master's newly-wed wife, and the *Vetālapañchaviṁśati* (Twenty-five Stories of the Vetāla), existing in four recensions, which must be earlier than the 11th century, since it was used by two 11th century authors: Somadeva, who composed the *Kathā-saritsāgara* (Ocean of Streams of Story), a collection of tales in some 22,000 couplets, and Kshemendra, author or a smaller compiler of tales, the *Bṛihat-kathā-mañjarī*; the *Kathā-saritsāgara* is the source of many tales in the *Thousand and One Nights* (*see Alsdorf*).

Sanskrit Literature from 13th to 18th Century :

The literature after the 12th century is represented by many historical kāvyas, notably on the kings of Vijaynagar, and Tanjore; the *Śivabhārata* on Śivājī, Keśava's *Rājārāma-charita* on Śivājī's son; message poems on the model of Kālidāsa's *Meghadūta*, and dramas composed by Venkaṭanātha Vedānta Deśika (the author of the Mahākāvya, *Yādavābhyudaya*), Yaśaḥpāla, Vādichandra, Nallādīkshita, Gokulanātha, and others in favour of several schools of philosophy in imitation of *Prabodha-chandrodaya*.

The striking careers of eminent persons in the field of literature and philosophy were also used for writing poems and dramas; of such works based on biography may be mentioned the works of Harihara (15th cent.), Varadāchārya, etc. Among later prose works is the *Gadyakarṇāmṛita* by Vidyāchakravartin (13th cent.).

Classical literature in South India was dominated by Nīlakaṇṭha Dīkshita (17th cent.), who wrote two Mahākāvyas: *Śivalīlārṇava* (detailing the 64 līlās of god Hālasyanātha, by which name Śiva is worshipped at Madurā) and *Gaṅgāvataraṇa* (on the descent of the celestial Gaṅgā) and several minor poems.

To some extent, the vernaculars influenced writing in Sanskrit. In South India, many lives of saints and glorifications of local shrines were written in Sanskrit on the basis of Tamil works. In the field of Telugu literature, there are some Sanskrit translations of Telugu poems.

Classical literature did not stop under the Mohammedan or the British domination. Several Persian translations were produced of Hindu epics, Upanishads (*see Dārā Shukoh*) and scientific works. Sanskrit poets were patronised by Imperial Courts (*see Jagannātha*); Persian-Sanskrit Dictionaries and Persian Readers in Sanskrit were compiled; a few works from the Persian were also translated into Sanskrit. The similar impact of Christianity through the missionary settlements produced a few translations from the *Bible*. [Keith: *History of Sanskrit Literature*; Kṛishṇa Chaitanya: *A New History of Sanskrit Literature*; Kṛishṇamachāriar: *History of Classical Sanskrit Literature*; Kunhan Rājā: *Survey of Sanskrit Literature*; Kunjunni Rājā: *Contribution of Kerala to Sanskrit Literature*; Das Gupta & De: *A History of Sanskrit Literature*; Winternitz: *History af Indian Literature* (Vol. III)].

It is interesting to note that Sanskrit literature was not limited to the confines of India. This literature and the culture it enshrined, spread to remote lands in the Far East, e.g., Cambodia, Malaya, Sumatra, Borneo, Java, Bali and the Phillippine Islands. Such nearer neighbours of India as Tibet, Nepal and Burma were deeply influenced by this literature. In some of the above places, treatises were composed in Sanskrit and Sanskrit inscriptions were freely written. Even China and Japan betray the influence of

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Sanskrit literature. Persia and Arabia in the Middle East show their early acquaintance with Sanskrit literature. That this literature was cultivated in Central Asia is amply borne out by the finds of manuscripts of important works in that region. From very early times, the West has been acquainted with this literature through translations. The Greeks and Romans were probably the earliest European people to influence or to be influenced by this literature, particularly in the field of astronomy. Of the *Pañchatantra*, as Hertel has pointed out, there are well over 200 editions in 50 languages, three-fourth of which are non-Indian. [Rāmachandran, T.N.: *The Golden Age of Hindu Javanese Art*; Gonda: *Sanskrit in Indonesia*; Rajendralal Mitra : *Sanskrit Buddhist Literature in Nepal*; Tavadia: *Indo-Iranian Studies* (2 Vols.); Coedes: *Inscriptions du Cambodge* (7 Vols.); Bagchi, P.C.: *India and China* and *India and Central Asia*; *see* articles on Barth, Tucci, Majumdar, Nihar Ranjan Ray, Das, S.C., R.C., etc.].

TECHNICAL LITERATURE

Rhetorics (Alaṅkāra-śāstra), etc. :

There are numerous treatises on the theory of literary compositions; the *Nāṭya-śāstra* of Bharata is possibly of as early as the 4th cent. A.D. Not much later is Daṇḍin's *Kāvyādarśa*, which has exercised great influence on subsequent writers. Other important works are the *Kāvyamīmāṁsā* by Rājaśekhara, *Dhvanyāloka* by Ānandavardhana (fl. 9th cent.); *Kavyālaṅkāra* by Rudraṭa (9th cent.), the *Daśarūpaka* by Dhanañjaya (10th cent.), the *Sarasvatī-kaṇṭhābharaṇa*, a treatise in five chapters on poetics generally (11th cent.), the *Kāvya-prakāśa* (12th cent.) by Mammaṭa, and *Sāhitya-darpaṇa* (*c.* 1450) by Viśvanātha. The last important work on this subject is Jagannātha's *Rasagaṅgādhara* (17th cent.). [Kaṇe: *History of Sanskrit Poetics*; Ādya Raṅgāchārya: *Introduction to Bharata's Nāṭya-śāstra*; Kṛishṇa Chaitanya: *Sanskrit Poetics*; Rāmakrishna Kavi: *Bharatakośa*; Raṅgāchārya].

Grammar (Vyākaraṇa) :

The Sūtras of Pāṇini, who lived in *c.* 5th cent. B.C. are known as the *Ashṭādhyāyī* and are considered the foremost Vedāṅga. While recording fully many features of Vedic, the *Ashṭādhyāyī* is devoted chiefly to the post-Vedic language, testifying to a long grammatical tradition outside the Vedic schools.

Perhaps, the earliest of Pāṇini's predecessor was Śākaṭāyana (also mentioned by Yāska, who is also supposed to have preceded Pāṇini), as the only grammarian, who held with the etymologists that all nouns are derived from verbal roots.

When the language underwent change after Pāṇini, there arose need for supplements and emendations to his work. Among these *Vārtikas*, that of Kātyāyana alone (*c.* 400 B.C.) has come down to us, which is intended to supplement and correct the Sūtras or to give them greater precision.

Patañjali : Kātyāyana was followed by Patañjali, author of the *Vyākaraṇa Mahābhāshya*. Patañjali (*c.* 150 B.C.) is the greatest commentator on Pāṇini; his *Mahābhāshya* is aptly called the "Great Commentary". Written in a language, simple and vigorous, and consisting of dialogues that impart to it an absorbing interest, it has been held in high esteem through the ages. The *Mahābhāshya* is, however, not a continuous commentary on Pāṇini's grammar, but a recollection of the critical comments (kārikās) of 1,713 of Pāṇini's 4,000 rules. [Shrīdhara Shāstri Pāṭhak : *Word Index to Vyākaraṇa Mahābhāshya*; Baij Nāth Puri: *India in the Age of*

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Patañjali; Kielhorn: *A Grammar of the Sanskrit Language*; Whitney: *Oriental and Linguistic Studies*; Wilson: *Introduction to the Grammar of the Sanskrit Language*].

In the 5th cent. A.D., Chandragomin, a Buddhist, wrote Chāndra-vyākaraṇa, mostly utilizing the Pāṇinian material and method. For the originality of approach to the subject of Sanskrit grammar, mention must be made of Bhartṛihari (7th cent.), a great philosopher and grammarian, whose *Vākyapadīya* made a notable contribution to philosophical enquiry into the nature of language.

Kāśikā (7th cent.) is the earliest extant commentary on the entire text of the *Ashṭā-dhyāyī*; it itself has two commentaries: *Nyāsa* by Jinendrabuddhi and *Padamañjarī by* Haradatta. The next work of importance is Kaiyaṭa's *Pradīpa* (*c.*1000) on the *Mahābhāshya.*

Various recastings of the *Ashṭā-dhyāyī* sought to simplify it; the latest work in this regard is *Siddhānta-kaumudī* of Bhaṭṭojī Dīkshita (*c.* 1600 A.D.). This is still the most popular among students of Sanskrit grammar. On the *Siddhānta-kaumudī* Nāgeśa (*c.* 1700) wrote a critical commentary, as also *Udyota*, commentary on Kaiyaṭa's *Pradīpa.* He is the last luminary of Pāṇinian school. [Whitney: *Sanskrit grammar*; Palsule: *Concordance of Sanskrit Dhātupāṭhas*; Bhaṇḍārkar, R.G. : *Sanskrit and the Prakrit Languages*; Yudhishṭhira Mīmāṁsaka: *Saṁskṛita Vyākaraṇa-śāstra kā Itihāsa*].

Prosody :

Apart from what is mentioned under *Chhandas*, one of the Vedāṅgas, among later treatises, the most important is the *Mṛita-sañjīvinī*, a commentary on Piṅgala's *Chhandaḥsūtras*, by Halāyudha (fl. 10th cent.); other important works are : *Chhandonuśāsana* (12th cent.) by Hemachandra and *Chhandomañjarī* (13th-15th cent.).

Lexicography :

The great dictionary is the *Amara-kośa* by Amarasiṁha, who probably lived early in the 6th cent. A.D. The other important works in this field are: [*Abhidhāna-ratnamālā* by Halayudha (fl. 10th cent.)], *Vaijayanī*; *Abhidhāna-chintāmaṇi* by Hemachandra (12th cent.), *Anekārtha-kośa*, *Anekartha-śabdakośa*, the lexical works of Purushottama deva; *Vāchaspatya* and *Śabda-kalpadruma*. [Apte, V.S.: *Practical Sanskrit-English Dictionary*; Monier-Williams: *Sanskrit-English Dictionary*; *Sanskrit-Worterbuch*; Buck : *Dictionary of Selected Synonyms in the Principal Indo-European Languages*; Cappeller: *A Sanskrit-English Dictionary*; Ghatage: *An Encyclopaedic Dictionary of Sanskrit on Historical Principles*; Mayrhofer: *A Concise Etymological Sanskrit Dictionary*; Suryakanta: *A Practical Vedic Dictionary* (1981)].

Medicine (Āyurveda) and Chemistry :

From the mention of the "three humours" (wind, bile, phlegm) in a *Vārttika* to Pāṇini, some kind of humoral pathology seems, however, to have been prevalent among Indian physicians several centuries before the Christian Era. The oldest existing medical work is thought to be the *Charaka-saṁhitā*, a bulky encyclopaedia in *ślokas* mixed with prose sections; it consists of eight parts. Of equal authority, but somewhat later is the *Suśrata-saṁhitā* (mainly on surgery), which Suśrata is said to have received from Dhanvantarī. There have been supplementary treatises as well to these Saṁhitās.

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Other treatises of lesser importance are those of attributed to Vāgbhaṭa (q.v.). All later treatises were chiefly based on these works.

Apart from some chemical preparations prescribed by Charaka and Suśrata, chemistry texts properly so called begin with *Rasa-ratnākara*, attributed to Nāgārjuna, whom several traditions describe as an alchemist [Ray, P.C. : *History of Chemistry in Ancient and Mediaeval India* (Calcutta, 1956); Atrideva : *Saṁskṛita Sāhitya meṅ Āyurveda*; Satya Prakash: *Founders of Science in Ancient India* (1965); Seal : *The Positive Sciences of the Ancient Hindus* (reprint, 1958); Dattā, B. : *Extraordinary Scientific Knowledge in Vedic Works*].

Astronomy, Mathematics and Astrology :

Early Indian astronomical knowledge is summed up in Lagadha's *Jyotisha-vedāṅga* or *Vedāṅga-jyotisha*, which is available in two recensions. A more scientific approach is marked by the appearance of the five original Siddhāntas, which are partly extant in revised redactions and in quotations. These five are : *Vāsishṭha*, *Paitāmaha*, *Romaka* (i.e., Roman), *Pauliśa* and *Sūrya* or *Saura*. Of these Siddhāntas, two : *Romaka* and *Pauliśa* bear non-Indian names and suggest Western influence. Based on these are the works of the most distinguished astronomers : Āryabhaṭa (b. A.D. 476), Varāhamihira (probably 505-587), Brahmagupta, who compiled his *Brāhma-sphuta-siddhānta* in *c.* 628, Bhaṭṭotpala (10th cent.), distinguished as the commentator of Varāhamihira, and Bhāskarāchārya (fl. 1114), who finished his course of astronomy, the *Siddhānta-śiromaṇi* in 1150. Some scholars are of the view that between *Vedāṅga-jyotisha* (*c.* 900 B.C.) and the works of Āryabhaṭa (5th cent. A.D.), the development in mathematical astronomy is found in Jaina canonical texts like, *Sūrya-prajñapti*, *Chandra-prajñapti* (4th cent. B.C. ?), etc.

The beginnings of Mathematics are unknown, but the sacrificial formulas of the *Yajurveda* bear witness to the use of high numbers among special names (up to arbuda = 100,000,000).

Mathematics, other than ritual geometry, was mostly linked with astronomy, and from the lst century A.D., astronomical treatises generally included Mathematics. (However, the manuals of Mahāvīrāchārya, 9th cent. and of others were for calculations only. The Bakhshali Manuscript from Kashmir [*c.* 12th cent]. is a collection of arithmetical problems and solutions). Bhāskarāchārya's *Siddhānta-śiromaṇi* has two chapters : *Līlāvatī* and *Bījagaṇita* on Mathematics.

The astronomical treatises also contain astrology, though *Bhṛigu-saṁhitā* is exclusively on astrology. [Bentley : *Historical View of Hindu Astronomy*; Neugebauer : *A History of Ancient Mathematical Astronomy*; Dixit, S.B. : *History of Indian Astronomy* (in Marathi and in Hindi); article on Pingree; Datta : *Extraordinary Scientific Knowlege in Vedic Works* (1963); Sen : *A Bibliography of Sanskrit Works in Astronomy and Mathematics* (1966)].

Music (Saṅgīta) :

The art of music has been practised in India from very early times. The extant theoretic treatises on music are, however, quite modern productions. The most highly esteemed works are : *Saṅgīta-ratnākara* (Jewel Mine of Music) by Śārṅgadeva, *Saṅgīta-makaranda*; *Saṅgīta-darpaṇa* by Dāmodaradeva, *Saṅgīta-pārijāta* and *Saṅgīta-rāja*. [Rāghavan: *Encyclopaedia of Technical Terms in Music, Dance and Drama*].

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Apart from the works on technical and scientific subjects mentioned above, there are works on polity and statecraft (*Arthaśāstra*, etc.), on erotics (*Kāma-sūtras* by Vātsyāyana, *Rati-rahasya* by Kukkoka, *Kāmasamūha* by Ananta, etc.), on pornography (*Kuṭṭanimata*, etc.), on botany (*Upavana-vinoda*; *Vṛikshāyurveda* by Sureśvara), on architecture (*Mānasāra*, *Vāstu-vidyā*, etc.), on sculpture (*Śilpa-ratna*, *Śilpa-śāstra*, *Pratimā-lakshaṇa*), on agriculture (*Kṛishi-parāśara*), on horses (*Aśva-śāstra*), on elephants (*Gaja-śāstra*), on hunting (*Śyainika-śāstra* by Rudradeva), encyclopaedias: *Mānasollāsa*; *Pāṇḍava-digvijaya* by Rāmakavi, *Bhuvana-pradīpikā* by Rāmakṛishṇa Śāstrī, Toḍarānanda, etc.) and even on the art of thieving (*Shaṇamukha-kalpa*), etc. [Achārya : *Encyclopaedia of Hindu Architecture*; De : *Ancient Indian Erotics and Erotic Literature*; Percy Brown : *Indian Architecture* (2 Vols.); Rādhā Kṛishṇa Choudhary : *Kauṭilya's Political Ideas and Institutions*].

Sanskrit Literature from 1801 to 1981 :

The Indo-European contact has been of equal significance in the two contexts. The discovery of Sanskrit by the West had been the most significant event in the European thought since the Renaissance. So far as India is concerned, this discovery of Sanskrit had a two-fold effect : on the one hand, Indians who received a modern education woke into a new realization of the values of their cultural heritage and the work of the Western orientalist produced a cultural and literary revival in India; on the other, the impact of Western modes of thought and ways of life led to a process of change in the traditional institutions and learning. Consequently, Sanskrit literature entered a new phase with the rise of modern European influence.

Sanskrit literature has always moved with the times, though traditional types of works have also been composed and are continued to the present day. In the beginning of the 19th century, there had been Sanskrit histories on the British conquest of India : *Āngreja-chandrikā* (1801), *Itihāsa-tamomaṇi* (1813), as also panegyrics in honour of the British rulers; writing of histories of India in Sanskrit has continued up to the present day; some histories are : *Jarmanī-kāvya* (Leipzig, 1913) by Śyāmkumāra Tagore; *Bhāratānu-varṇana* by T. Gaṇapati Shāstrī, *Bhārata-saṅgraha* by Kāvyakaṇṭham Gaṇapati Śāstrī, *Āṅgla-sāmrājya* by Rājarāja Varmā, *Bhāratetivṛitta-sāra* by Lakshmīnātha Śāstrī, *Bhāratīyam Itivṛittam* by Rāmavatāra Śarmā, *Āṅgla-Jarmanī-yuddhavarṇana* (account of the First World War 1914-18), *Krāntivīranām-adbhutakathāḥ* (dealing with the heroes of 1857 freedom struggle), *Krānti-yuddha* (1957) by Vāsudeva Shastrī Bagewadikar, *Bhāratasya-saṁskṛitiko-nidhi* by Ramjī Upādhyāya, *Susaṁhata-bhāratam* (1965) by Pullela Rāmachandrudu, *Bhāratāyana* (1968; history of India up to king Harshavardhana) and *Bhāratīya-congressetihāsa* (1964) by Dinesh Prasād Pāṇḍey, *Kāśmīretihāsaḥ* (a history of Kashmir, 1969) by Hanumatprasāda Śāstrī, *Bhāratetihāsa* (Vol. I, 1970) by Indra Vidyāvāchaspati.

Those who wrote in the traditional style are : Achyutarāya Modak (fl. early 19th cent.), author of some 30 works, Mudumbai Venkatarāma Narasiṁhāchārya (1842-1928), author of 114 works, Keralavarma Valiya Koil Tampurān (1845-1915), called 'Kerala Kālidāsa', who composed 37 works, Bhaṭṭa Śrī Nārāyaṇa Śāstrī (1860-1911), author of 92 dramas, Medhaśrī Nārāyaṇa Śāstrī (1882-1932), author of 108 works, which included 24 plays, Kunnikuṭṭan Tampurān (1865-1913), called 'Kerala Vyāsa', who, apart from translating the whole of the *Mahābhārata* into Malayalam in a short period, wrote Sanskrit

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dramas, stotras, lyrics and biography of Śaṅkarāchārya, Madhusūdana Śarmā, author of 108 works, Śrī Upanishad Brahmendra Sarasvatī, who wrote Sanskrit comms., on the 108 Upanishads, Annadācharaṇa, Kāvyakaṇṭham Gaṇapati Śāstrī and Mathurānātha, equally prolific and the poetess Triveṇī (1817-83), the foremost among women contributors.

On realization of the glorious heritage of their country, poems in glorification of Bhārata Mātā and other patriotic poems were composed and printed in almost every Sanskrit journal and their number is quite large; some longer poems are by M.K. Tātāchārya, S.T.G. Varadāchāri, Kapāli Śāstrī, M.V. Subrahmaṇya Iyer, Rāma Rāi, etc.

One of the favourite themes of the Sanskrit poets and writers, is works on the lives and activities of political leaders. Bālgaṅgādhar Tilak is the subject of many works: *Tilaka-yaśorṇava* in 12,000 verses by M.S. Aṇey, *Tilaka-charitra* a prose biography by Chitale, a biography by Vāsudeva Śāstrī Bagewadikar, a biography by K.S. Nāgarājan, *Śrī Lokamānya-charitram* (1970) by V. Sūryanārāyaṇa Śāstrī, and *Śrī Lokmānya-smṛiti*, a drama by S.B. Velankar. Biographies of C.F. Andrews, Madan Mohan Mālaviya, Rājendra Prasād (*Rājendra-praśasti* by Vishṇukānta Jhā), Vallabhabhai Patel and S. Rādhākrishṇan were written by Bhikshārāma, K.S. Nāgarājan, Somayājī, etc.

Mahātmā Gāndhī, his ideas and his Satyāgraha movement are, however, the subjects of many works: *Satyāgraha-gītā* (Paris, 1932) and *Uttara-satyāgraha-gītā* (1949) by Kshamā Rao, *Bhārata-pārijāta*, an epic on Gāndhījī by Bhagavadāchārya, *Śrī Gāndhī-charitam* (1930) by Chārudeva Shāstrī, *Suvarṇa-bindu* (1951) by B. Ch. Chhābrā, *Gāndhī-sūkti-muktāvalī* (1957) by C.D. Deshmukh, *Gāndhī-gītā* by A.V. Kāṇe, *Satyāgraha-nīti-kāvya* by Satyadeva Vasishṭha, *Satyāgraha-kathā* by Pāṇḍuraṅga Śāstrī, *Gāndhī-sūtras* by D.S. Śarmā, *Śrīmad-Gāndhī-charitam* by Sādhu Śaraṇa Miśra, *Gāndhī-gaurava* (1969) by Rāmachandra Shukla, *Śrī Gāndhī-gaurvam-kāvyam* by Śivagovinda Tripāṭhī. On Gāndhī's assassination, several elegies and longer poems were composed: *Śoka-śloka-śataka* (1953) by Badarīnātha Jhā, *Mahātmā-nirvāṇa* (1954) by K.R. Nair, *Bhārata-bhāgya-viparyaya* by K.S. Kṛishṇamūrti Śāstrī, *Mahātmā-vijaya* by K.L.V. Śāstrī, poems by Sudhākara and by others.

Mahātmā Gāndhī's autobiography was tr. into Sanskrit under the title *Satyaśodhana* (1965) by H. Nāgappā Śāstrī.

Subhāsh Chandra Bose, Jawāharlāl Nehru and Indirā Gāndhī are the subjects of many works; on Subhash are : *Subhāsha-charitam*, a poem in 16 cantos by Chhatre, *Subhāsha-gauravam* (1968) by D.C. Datta, a special poem by Lakshmīnārāyaṇa Shanbhogue, *Subhāsha-charita* (in prose) by Premaśaṅkara Miśra (1967 ff.); on Nehru are : *Śrī Nehru-charitam* by Brahmānanda Śukla, *Javāhara-digvijaya* by Śyāmavarṇa Dvivedī, *Javāhara-chintan* (1966) by S.B. Velankara, *Nehru-charitam* by Vishṇu Mitra, *Jawāhar-taraṅgiṇī* by Warṇekar, and Madhubālā on Nehru in Sanskrit Literature (1974); on Indirā Gāndhī are: *Indirā-vijaya-praśasti-śataka* (1971-72), a eulogy by Hazarīlāla Śāstrī, *Indirā Gāndhī Charitam* by Satya Vrat Shāstrī, *Indirā-vijaya* by N.A. Venkaṭaratnam, *Indirā-vaibhava* by Vighneśvara Śarmā and *Indirā Charitam* by Vishṇu Mitra. Vinoba Bhave's mission is the subject of *Bhūdāna-yajña-gāthā* by Gaṇapati Śaṅkara Śukla, while Ramesh Chandra Shukla has composed a poem on Lāl Bahādur Shāstrī.

Apart from works on individual leaders, there are works: *Rāshṭra-sabhāpati-gaurava* (1938), describing all the Congress Presidents, written by Lakshmīnārāyaṇa Shanbhogue and *Bhāratīya-deśabhakta-charitam* (1952) by K.S. Nāgarājan on Indian patriots. There are also some national and patriotic poems and dramas by Mathurānātha, Prabhu Datta Śāstrī,

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Rāmakrishṇa Bhaṭ, Viśveśvara, Vidyābhūshaṇa, etc.

On Heroes of the Past :

There are also biographical accounts of the heroes of the past; some taking the form of the Mahākāvyas: *Paraśurama-charita* by R.S. Venkaṭarāma Śāstrī; on Pṛithvīrāja and Rāṇā Pratāp by Śrīpāda Śāstrī Hasurkar, Mūlaśaṅkara Māṇikalāla Yājñika; on Rāṇā Pratāp: *Vīrapratāpa-nāṭaka* (1937) by Mathurāprasāda Dīkshita, a drama on a story of Mewār: *Amara-maṅgala* (1939) by Pañchānan Tarkaratna, a novel, *Chhatrasāla-vijaya* by Jagadrāma Śāstrī; on Sikh gurus: by Kṛishṇā Kaur, Śrīpāda Śāstrī Hasurkar, Satya Vrat Shāstrī; on Śivājī by Ambikādatta Vyāsa, Umā Śaṅkara Tripāṭhi, Mūlsaṅkara, Māṇikalāla Yājñika, Rāmakṛishṇa Bhaṭṭa, Warṇekar; on Ahalyābāī by Sakhārām Shāstrī; there are works on historical accounts of dynasties as *Chālukya-charita* by Rāmanātha Nanda and *Sāhu-charita* (1939) by V.A. Latkar Śāstrī of a recent ruler of Kolhāpur, *Jayapura-vaibhava* by Mathurānātha, *Jayapura rāja-vaṁśāvalī* (1938) by Rāmanātha Nanda, *Raṇavīra-vijaya* by Viśveśvara, etc.

On Saints and Reformers etc. :

Accounts of saints, reformers and scholars have also been dealt with frequently in prose and verse; of Buddha : *Buddha-charitrāmṛita* (1922) by Alamelamma, *Siddhārtha-charitam* by Virendra Bhaṭṭāchārya, of Āndāl (1947) by K.S. Nāgarājan, of Vālmīki by Kāśī Kṛishṇamāchārya, of her scholar-father by Kshamā Rāo, prose biographies of Vallabhāchārya and Rāmadāsa by Śrīpāda Śāstrī Hasurkar, of Nṛisiṁhabhāratī Svāmī by Rājavallabha Śāstrī, of five leading Mahāmahopādyāyas (1928) by Nārāyaṇa Śāstrī Khiste and of the two Carnatic musician-saints, Tyāgarāja and Muttusvāmī Dīkshitar by Sundareśa Śarmā and Rāghavan.

Of the new religious leaders and reformers, Dayānanda Sarasvatī is the subject of several poems and Mahākāvyas: *Dayānanda-digvijaya* (1910) by Akhilānanda Śarmā, *Dayānanda-prābhava* by Vāmanāchārya, *Dyānanda-digvijaya* (1938) by Medhāvṛata, *Āryodaya-kāvya* (1952) by Gaṅgāprasāda Upādhyaya, *Muni-charitam* by Dilīpadatta Śāstrī, *Dayānanda Charitrāmṛitam* by Vidyānidhi; works on Rāmakṛishṇa Paramahansa : a prose biography (1937) by Pañchapageśa Śāstrī, *Rāmakṛishṇāmṛita* by Ottur Unni Nambutirippād, *Rāmakṛishṇa-sahasra-nāma-stotra* (1950) by Rāmakṛishṇa Bhaṭṭa; on Vivekānanda: *Vivekānanda-charita* (1947) by K.S. Nāgarājan, *Vivekānanda-vijaya* by Warṇekar; on Ramana Maharshi's teachings: *Ramana-gītā* by Kāvyakaṇṭham Gaṇapati Śāstrī, on Nārāyaṇa Guru, a religious leader of Kerala: *Śrī-Nārāyaṇa-vijaya* (1971), a Mahākāvya in 21 cantos by Balarāma Panikkar, *Śrīguru-gītā* (1977) on the life of Vāgbhaṭānanda and a Mahākāvya on Nṛisiṁhabhāratī Svāmī of Śṛiṅgeri (1936) by Rājavallabha Śāstrī.

There are works on Jesus Christ; e.g. *Yiśu-charitam* by Śrī Nīlakaṇṭha Śāstrī, *Kriṣṭu-Bhāgavatam* by Devassia, on Mohammed: *Viśuddha-Nabī-charitam* by K.S. Nīlakaṇṭha Unni and *Girigītā* (based on the Sermon on the Mount) by K.P. Urmese.

In the early 20th century, reacting against the new movements in the social, religious and philosophical fields, the orthodox Hindus wrote many dissertations against sea-travel, post-puberty marriage, etc., the prominent being *Abdhi-nau-yānamīmāṁsā* (1903) by Kāśī Śeshavenkaṭachala Śāstrī, *Vivāha-samaya-mīmāṁsā-Abdhiyāna-vimarśau* (1913) by N.S. Anantakṛishṇa Śāstrī, *Ṛitumati-vivāha-vidhi nishedha-pramāṇān*, *Vayo-nirṇaya* by P. Gaṇapati

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Śāstrī but there were others, who welcomed the reforms; *Bāla-vivāha-chandrodaya* (1905) by Ayodhyāprasāda advocates re-marriage of child-widows. Two outstanding works of this class are : *Mānavadharma-sāra* by Bhagwān Dās and *Viśveśvara-smṛiti* by viśveśvaranātha Reu.

Spirit of Tolerance :

There have been some attempts of writing philosophical treatises from a new angle: such attempts are by Kali Raṅgāchārya's *Mata-traya-saṅgraha* on the three schools of Vedānta, Lakshmīpuram Śrīnivāsāchārya's *Darśanodaya*, Brahmamuni's *Vedānta-darśana*, Subba Rao's two works, Kāvyakaṇṭham Gaṇapati's *Shaḍ-darśana*, Kapāli Śāstrī's works, Rāmavatāra Śarma's *Paramārtha-darśana-bhāshya*, Jwālā Prasad's *Tattvadarśana*, M.V. Upādhyāya's *Īśvarasvarūpa*, Pūrṇānanda's *Pūrṇajyoti* (1929), Āgamānanda's *Dharma* (1955), Sampūrṇānanda's *Chidvilāsa*, Satya Prakash Singh's *Śrīarvinda-darśanam* (1975), etc.

Sanskrit Journals :

The Sanskrit Journals are to a great extent responsible in infusing a new life into Sanskrit. Apart from publishing minor poems, short stories, serial longer stories and novels, one-act plays, essays, literary criticism, travel accounts, scientific articles and works on science, these journals in their editorials have freely discussed contemporary social and religious problems.

Literary Criticism, Literary Histories, etc. :

On the model of Western canons of criticism, critical articles in the form of long prose essays began to appear in Sanskrit journals, but a few attempts have been made to write monographs in Sanskrit proper. Some noteworthy works are: *Raghuvaṁśa-vimarśa* (1908) and *Megha-saṇdeśa-vimarśa* (1915), both by R. Kṛishṇamāchārya and *Sandeśadvaya-sarasvādini* by A.V. Gopālāchārya, which is a detailed comparative study of the *Megha-sandeśa* and *Haṁsa-sandeśa*.

Among the works on linguistics and histories of Sanskrit literature, the noted ones are: *Laghupāṇinīya* by Rājarāja Varmā, *Bhāshāśāstra-praveśinī* by R.S. Venkaṭarāma Śāstrī, *Bhāshā-śāstra-saṅgraha* by S.T.G. Varadachariar, a history of Sanskrit poets by Mallādi Sūryanārāyaṇa Śāstri, *Saṁskṛita-sāhityetihāsa* (2 Vols.) by Hansrāj Agarwal, *Saṁskṛita-sāhitya-vimarśa* (Meerut, 1957) by Dvijendranātha Śāstrī, monographs in Sanskrit on Indra, Atri, Yajña, etc. by Madhusūdana Śarmā and Sanskrit commentaries on all the four Vedas by Maheśvarānanda.

Poems :

On the model of the Western minor poems, there have been composed a good number of minor poems, which have appeared in Sanskrit magazines or in separate collections. Such poems are either adaptations from English (from Shakespeare, Wordsworth, Shelley, Browning, etc.) or are original; the original poems are on every conceivable topic: nature, seasons, love, contemporary problems or are permeated with devotional fervour or national feeling, etc.

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Slightly longer poems of the older *khaṇḍa-kāvya* type have also been composed. The important contributions in this field, who have adapted from English are by Rāmachandrāchārya, Mahāliṅga Śāstrī, etc. Of the original contributors in Sanskrit, some are: Paññanāḍu Gaṇapati Śāstrī, Gaṅgādhara, Haricharaṇa Bhaṭṭāchārya, Jatīndranātha Bhaṭṭāchārya, Rāmachandra Kavi, Rāma Śāstrī, Ravi Varmā, Pramathanātha Tarkabhūshaṇa, Haridāsa Siddhānta-vāgīśa, Medhāvrata, Mathurānātha, K.S. Kṛishṇamūrti Śāstrī, Chhābrā, D.M. Kulkarni, Nāgeśa Sharmā, Kāśī Kṛishṇamāchārya, Kapisthalam Kṛishṇamāchārya, Durgādatta Śāstrī, Amīr Chandra Shāstrī, Kṛishṇa Lāl, Kṛishṇarāma, Jhālā, Vāgishwar Vidyālaṅkār, B.R. Śāstrī, Gurusvāmī Sastrigal, Kālipāda Tarkāchārya, Ottur Unni Nambūtrippad, Ogeti Parīkshit Śarmā, Revāprasād Dvivedī and the celebrated poet, Warṇekar.

Light Verses, Satires, Farces, etc. :

Using the form of the *Meghadūta*, some humorous poems or parodies were written; some are: *Kokiladūta* (message through a kokila) by Sahasrabuddhe, *Kākadūta* (crow as a messenger) by Rājagopāla Iyengar, *Śunakadūta* (message through a dog) by K.V. Kṛishṇamūrti Śāstrī, *Megha-vilāpa* (1970) by Dīpak Ghosh, *Megha-prati-sandeśa* by M. Rāma Śāstrī. Even the onion and broomstick are the subjects of *śatakas*: *Palāṇḍu-śataka* by Krishṇarāma and *Marjanī-śataka* by Anantalwar; there are poems also on bug, mosquito, tea (*Chāha-gīta* by Sahasrabuddhe), coffee (*Kāphi-shoḍaśikā*) by Swāmīnātha Ātreya, satirical skits by Viśvanātha Miśra, light poems on stomach, fast of the monkeys (*see D.T. Tātāchārya*), etc.

Satires have also been written: Chhajjurāma has satirized Dayānanda in his *Dayānandāshṭaka*, Punnasseri Nīlakaṇṭha Śarmā in his *Sāttvika-svapna* has a hit on the early political agitators, Dīkshita Vatava in his *Kalpita-kali-vṛittāntādarśa-purāṇa* satirizes those, who had taken to fashionable modern habits, Arjuna Wādekar in his *Kaṇṭakāñjali* satirizes every topic of Independent India: politics, education, society, etc., while Jhālā's *Sushmā* (1955) is a short collection of satires.

Farces have also been written; some are: *Mahishamaṅgala-bhāṇa* by Mahishamaṅgala Nambūdrī, *Kaundinya-prahasana*, *Śṛiṇgāra-nāradīya* and *Markaṭa-mardālikā* (1951) by Mahāliṅga Śāstrī, as also farces by Khot, Birendrakumāra Bhaṭṭāchārya, K.L.V. Śāstrī, Sundareśa Śarmā, D.T. Tātāchārya, H.H. Trivedī, Vighneśvara Śarmā, etc.

Dramas :

Besides Bhaṭṭa Śrī Nārāyaṇa Śāstrī, who wrote 92 plays and Medhaśrī Nārāyaṇa Śāstrī, the author of 108 works, which included 24 plays, the other dramatists, who wrote on traditional themes are: Jaggu Vakulabhūshaṇa, the author of *Prasanna-kaśyapīya* (1951), in which Dushyanta and Śakuntalā, along with young Bharata, pay a visit to Kaṇva's Āśrama, J.T. Parikh, who has also written a drama on the same theme, C. Venkaṭaramanayya, the author of an allegorical drama, Mahāliṅga Śāstrī, the author of several plays, e.g., *Pratirājasūyam* (on Duryodhana's Rājasūya) and *Kaliprādurbhāva*, Sundareśa Śarmā (*Prema-vijaya*), Nārāyaṇa Śukla (*Vainayakam* in 7 Acts on the story of Gaṇeśa), Durgādatta Shāstrī, author of *Vatsala* (1978), etc.

The dramatists, who wrote on themes, other than traditional, are: Kṛishṇan Tampy, whose three plays are of contemporary and social interest and are expressive of new trends in

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theme and form, Sundararāja Āchārya (*Snushā-vijaya*, on the triumph of daughter-in-law), Mathurā Prasad Dīkshita (*Vīrapratāpa Nāṭaka*, 1937), Mūlaśaṅkara Māṇikalāla Yājñika (author of three historical plays on Rāṇā Pratāp, Śivājī and Pṛithvīrāj Chauhān), Sudarśana Pathi (*Siṁhala-vijaya*), Pañchānan Tarkaratna (*Amaramaṅgala*, 1939; on a story of Mewār), Vijayananda (*Premamohinī-Raṇadhīra*), Haridāsa Siddhānta-Vāgīśa (*Virāja-sarojinī*; *Vaṅgīya-pratāpa*), Kshamā Rāo (*Bālavidhavā*, *Katudvaipāka*), Mahāvrata (*Prakṛiti-saundarya*), Mahidhara Veṅkaṭarāma Śāstrī (*Prakṛiti-saurabha*, a nine-Act play with contemporary setting), Pisharoti (author of three plays), Raghavan (*Anārakalī*), Punnesseri Nīlakaṇṭha Śarmā (*Gairvāṇi-vijaya*), Prabhudatta Śāstrī (*Saṁskṛita-vāg-vijaya*), Surendra Mohana Pañchatīrtha (*Vāṇika-sutā*, *Kañchana-mālā*), Vanamālā Bhavalkar, Śivaprasāda Bharadvāja, Gurumūrti (*Bhāratīyam-sāmdṛikyam*, 1970-71), Romā Choudhry (*Deśadīpa*, 1970), etc.

Apart from these original contributions, several plays have been translated into Sanskrit from other languages, details of which have been given under 'Adaptations and Translations from Other Languages'.

Among the shorter plays are one-act plays, *prahasanas*, radio plays and dramatic dialogues, on a variety of themes, all of contemporary and social interest. The prominent dramatists are: Thampi, Kshamā Rāo, S.K. Rāmanātha Śāstrī, K.L.V. Śāstrī, Y. Mahāliṅga Śāstrī, Jīva Nyāyatīrtha, Khot, K.R. Nair, Rāghavan, Sundareśa Śarmā, Tiruveṅkaṭāchārya, S.B. Velankar, etc. [Ushā Satyavrat: *Saṇskrit Dramas of 20th Century* (1971)].

Novels :

This class has been enriched by way of translations and adaptations from Bengali (especially the works of Bankim Chandra Chatterjī) from English (mainly based on Shakespeare's works), from Tamil and from other languages (*see Translations and Adaptations from Other Languages*), but there are also writers, who have contributed original novels; some contributors are: Chintāmaṇi Mādhava Gole, Śrīnivāsa Śāstrī, Rājammā, Kāvyakaṇṭham Gaṇapati Śāstrī, Gopāla Śāstrī, Rājagopāla Chakravarti, Vijayānanda, Vidhushekhara Bhaṭṭāchārya, Haridāsa Siddhānta-vāgīśa, Kapisthalam, Kṛishṇamāchārya, R. Kṛishṇamāchārya, Indranātha Vandyopādhyāya, Medhāvrata, Chidambara Śāstrī, Narasiṁhāchārya, Jaggu Vakulabhūshaṇa, Jagadrāma Śāstrī, Rāmjī Upādhyaya, Parikhi, Upendranātha Sena, Lakshmaṇa Shāstrī Telang, etc.; *see* also *On Heroes of the Past*.

Short Stories :

There have been good attempts of re-telling of Purāṇic episodes and presentation of numerous fables and popular tales in simple and easy prose: Śvetarṇyam Nārāyaṇa Yajvan's *Gadya-kāvya* (containing prose stories), P. Śivarāma Śāstrī's *Charita-ratnāvalī* (2 Pts. on subjects from classical works and epics and Purāṇas), *Viśvāmitra* (Trivandrum, 1936) by N. Nīlakaṇṭha Pillai, *Paraśurāma-charita* (Tiruvayyaru, 1934) by Venkaṭarāma Śāstrī, *Saṁskṛita-gadyavalī* by P.V. Kāṇe, *Kathā-ratnākara* (1910) by M.K. Tirunārāyaṇa Iyengar, *Arjuna* and other accounts (Bangalore, 1953) by M. Rāmakṛishṇa Bhaṭ; similarly there have been abridged presentation of versions of the works of Kālidāsa, Bhāsa, Bhavabhūti, Bāṇa, Subandhu, etc. by many distinguished writers, such as R.V. Kṛishṇamachariar, V.V. Mirashi, V. Anantāchārya, Y. Mahāliṅga Śāstrī, K.L.V. Śāstrī, Kailāsanātha, Śivarāma Śāstrī, S. Sūryanārāyaṇa

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Śāstrī, etc., but there are quite a good number of modern short stories published in Sanskrit journals as also in separate collections. Aesop's *Fables* as also Tolstoy's stories have been translated into Sanskrit. Some important Sanskrit short story writers are: Kshamā Rāo, Kṛishṇalāl, Vaṁśīgopala Śāśtrī, etc.

Gadya-kāvyas & Autobigoraphies :

In these fields, there have not been many works, but some important writers, who have written *Gadya-kāvyas* are: Chandana Muni, Parikhi, Śvetaraṇyam Nārāyaṇa Yajvan, while Durgānanda Svāmī and Maṅgaladeva Shāstrī have published their autobiographies.

Essays :

Following the article in the periodical, the essay, as a form, was also separately developed. The growth of this form was also helped by the need for fresh prose texts for different school and college classes. The noteworthy writers in this field are: Hansraj Agarwal, Śrutikānta Śarmā, Maṅgaladeva Shāstrī, Ramesh Chandra Shukla, etc.

Travelogues :

Travel accounts have been published from time to time in Sanskrit journals, but there have been attempts in book-form as well; of these some works are: *Setu-yātrā-varṇana* by T. Gaṇapati Śāstrī, *Tribilvadala-champū* (1937, on all-India tour) by V.S. Rāmāswāmī Śāstrī, *Uttarākhaṇḍa-yātrā* by S.P. Bhaṭṭāchārya, *Thaideśa-vilāsam* and *Śarmaṇya Deśaḥ Sutarām Vibhāti*, both by Satya Vrat Shāstrī.

Science :

The Sanskrit journals have published from time to time accounts of scientific achievements in the field of Mathematics, Physics, Chemistry, Astronomy, Botany, Āyurveda, etc. Prominent works written during this period are: *Kshetra-tattva-dīpikās* (1823 and 1828); *Pañcha-bhūta-padārtha* (1859; Chemistry of the five elements accepted in Hindu Chemistry) by Viṭṭhala Śāstrī, *Pratyaksha-śārīra* (1919, on Anatomy), *Siddhānta-nidāna* (1922; on Pathology), both by Gaṇanātha Sen, *Aṇugraha-mīmāṁsā* (1938; on Germ theory) by K.S. Nair, *Siddha-vaidya* (a work on Tamil Āyurvedic School) by Naṭarāja Śāstrī. There are works on Indus Valley Civilization: *Sindhu-sabhyatā* by Kedāranātha Shāstrī and on Psychology: *Prāchīna Bhāratīya Manovijñāna* (1972) by Dinesh Chandra Shāstrī.

Translations and Adaptations from other Languages :

Sanskrit has always kept relations with the literatures of other languages and has imbibed the best from them by rendering them into Sanskrit. The chief works tr. from Tamil are: *Tirukkural* by Appā Vājpeyin (1927), Śaṅkar Subrāhmanya Śāstrī and by Śrīrāma Desikan; Vaishṇavite canonical hymns of the Alwars (1930) by T. Narasiṁha Iyengar, by P.B. An aṅgārāchārias (1947 ff.), and by Venkaṭaramaṇāchārya, Kamban's *Rāmāyaṇa* by

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S. Nīlakaṇṭha Śāstrī, *Śilapaddikāram* by C. Nārāyaṇa Nair (1955), verses of the Tamil poetess Avvai by Mahāliṅga Śāstrī, tr. of the novel, *Menakā* by D.T. Tātāchārya; from Telugu: the famous Śataka-poems and other poems by S.T.G. Varadāchāriar and G.V. Sitapati; the romance *Kalāpūrṇodaya* by Mallikārjuna Rāo and by S. Sūryanārāyaṇa Śāstrī, the *Manucharita* by Dīkshitulu, S. Sūryanārāyaṇa Śāstrī by Sesha Śarmā, and by Yajñanārāyaṇa Dīkshit; from Malayalm: works of the three Malayalam poets, Ullor Parameśvara Aiyer, Vallathol Nārāyaṇa Menon and Kumaran Asan by Ramana Nambootiri, some Malayalam works by Gopāla Pillai, a philosophical poem by N.D. Kṛishṇan Unni, a Malayalam drama, *Sandhyā* by Śrīkṛishṇa Śarmā; from Kannada: *Purandara-vāṇi* by K.T. Pāṇḍurangi; from Marathi: *Jñāneśvarī* by Sakhārāma Śāstrī Bhāgavata, the novel *Balidāna* by Latkar Śāstrī, two short plays by Mādhava Deshpāṇḍe, *Kekāvali* of Moropant by Sakurikar; from Bengali: *Meghanādavadha* by Nityagopāla Vidyāvinod (1954), the shorter prose works of Tagore by Phaṭikalāla Dās, *Kapāla-kuṇḍalā* of Bankim by Haricharaṇa Bhaṭṭāchārya (1926), as also Bankim's other novels by Śrīśaila Tātāchārya and by others, *Gītāñjalī* of Tagore by N. Gopāla Pillai; from Hindi: Bihārīdāsa's *Satasaī* by Mathurānātha, and by Premanārāyaṇa Dvivedī (1970), Tulasīdāsa's *Rāmacharitamānasa* by Tiruvenkaṭāchārya, Jayaśaṅkara Prasāda's *Kāmāyanī* by Bhagavaddatta Shāstrī (1960-61), rendering from Kabīr by Tambe; from Urdu: Ghālib's poems by Kalānātha Śāstrī, and by Pushpa; a few poetic productions of Aurobindo by Kapāli Śāstrī under the title, *Kavitāñjali* (1946); from Pali: *Milindapañha* by Vidhushekhara Bhaṭṭāchārya; *Rubaiyāt* of Omar Khayyam by Haricharaṇa Bhaṭṭāchārya, by Giridhara Śarmā, Rājagopāla Iyengar, Kṛishṇa Nair (1945) and by Sadāśiva Dange, of *Alibābā and the Forty Thieves* by G.K. Modaka (1934), of *Alladin and the Wonderful Lamp*, of *Gulistān* by R.V. Gokhale (1935) and by Rāmaswāmī, select hymns of *Avesta* by Khabardar; of 5 chapters of the *Korān* by Gunde Rao Harkare (1945) and of *Arabian Nights* by Lakshmaṇa Shāstrī Telang (1967); from Russian: Tolstoy's stories by Bhagīratha Prasāda Tripāṭhī (1970) and by K.V. Subrahmaṇya Śāstrī; from German: Goethe's *Faust* by S.N. Tadpatrikar, Lessing's *Emilia Galotti* by Shāma Śāstrī; from English: Goldsmith's *Deserted Village* by Appā Śarmā (Dharwar, 1915), *A Mid Summer Night's Dream* by R. Kṛishṇamāchārya and by Gunde Rao Harkare (who also tr. some Acts of *Hamlet*), *Hamlet* by Sukhamoy Mukherjee (1971), all the plays of Shakespeare by Ananta Sharmā Tripāṭhī, *Comedy of Errors* by Śrīśaila Dīkshitar, *Othello* by Rājarāja Varmā, some English works under *Laghukāvya-mālā* by Rāmachandrāchārya, Lamb's *Tales from Shakespeare* by M. Venkaṭāramanāchārya, *Tempest* by Keśava Śarmā (1967), also of *As You Like It*, of Shaw's *Apple Cart* (1970) and Tennyson's *The Cup* by C. Venkataramanayya; some philosophical works were also rendered into Sanskrit: Berkeley's *Principles of Human Knowledge*, Locke's *Essay Concerning Human Understanding*, Bacon's *Novum Organum* (*see* Viṭṭhala); some works on modern and Western Philosophy (*Nīti-śāstra* by Viśveśvara Siddhānta Śiromaṇi), were also written.

Perhaps it would be desirable to close this survey of Sanskrit literature by mentioning the latest poetical works so that a reader could have an idea that even after the full development of the literatures in regional languages, Mahākāvyas and poems are still being composed. Of the Mahākāvyas, the latest works are of a well-known Malayalam poet, K.N. Ezhuttachan's historical Mahākāvya, *Keralodaya* (1977), of P.C. Devassia's *Kriśṭu Bhāgavatam*, a Mahākāvya in 32 cantos on the life of Christ, P.K. Nārāyaṇa Pillai's *Viśvabhānu* (1979) in 21 cantos on the life and works of Vivekānanda, Ramesh Chandra Śukla's *Śrīkṛishṇa-charita* (1979) on the life and exploits of Kṛishṇa, following mainly the version in the *Bhāgavata*, Rasik Vihārī

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Joshi's *Mohabhaṅga* in 8 cantos and Satya Vrat Shāstrī's Mahākāvya on Indirā Gāndhī and his *Thāi-Deśa-vilāsam* (1979). Other poems are *Śāradādevī-charita-saṅgraha* in 9 cantos by Devakī Menon, published by the Rāmakṛishna Maṭh, Madras (1978), *Nalodanta* (1977) by Gurusvāmī Sastrigal, *Karuṇākaṭāksha-laharī*, a devotional poem by Rasik Vihārī Joshī and the devotional poems, permeated with Kṛishṇa-bhakti by Ottur Unni Nambutirippād.

Sanskrit—A Pros pective View :

Sanskrit, being the language of the Vedas, is perhaps the oldest language of the world. Buddhism and Jainism, which started with using the popular languages, could not by-pass Sanskrit to which they had eventually to come. Creative literature in Sanskrit continues to the present day: epics, poems, dramas, short stories, novels are still being written in the style of yore. Sanskrit thus is a language, which is remarkable for its antiquity as also for its continuity. Moreover, being the mother of the most of the Indian languages, it is still the strongest bond of the country's unity.

All that written above is true and it is equally true that critics like T.S. Eliot define the purpose of a drama in terms identical with what Bharata and Ānandavardhana enunciated, but to get Sanskrit a 'living status', something more has to be done. We should not content ourselves and feel elated what Goethe, Schopenhauer, William Jones or Max Müller have said about Sanskrit literature. About the sad plight of Sanskrit and its greatness, many works have been written, e.g., by R.V. Kṛishṇamāchārya, Punnasseri Nīlakaṇṭha Śarmā, K.R. Nair, Prabhudatta Śāstrī, Rājarāja Varmā, etc., but there must be an improvement in its status. Apart from the rich classical Sanskrit Literature, the Vedas, Brāhmaṇas, Āraṇyakas, Upanishads, Purāṇas, *Rāmāyaṇa*, *Mahābhārata*, Smṛitis, works on Philosophy, Āyurveda, Astronomy, etc. have been written in Sanskrit to which scholars of the succeeding generations will turn again and again. Besides this, there is a great amount of literature in Sanskrit, which can be termed 'scientific and technical'. Recently two works of the celebrated sage Bhāradvāja: *Aṁśubodhini* (on Physics) and *Bṛihad-vimāna-śāstra* on aeroplanes and flights from one planet to another (*see Brahmamuni*) have been discovered and there are still more works of this sage to be discovered. Moreover, an eminent savant, Dayānanda Sarasvatī, is of the view that the Vedas possess not only spiritual knowledge but also the fundamental principles of all social and natural sciences. If the Sanskrit literature is also studied from this angle, Sanskrit can claim its utility in the modern age.

PALI LITERATURE

Pali, the leading language of the Middle Indo-Aryan language group, is mainly the language of the Buddhist Literature, both canonical and non-canonical. The canonical literature comprises Tipiṭaka, the three baskets, which are named: *Vinaya-piṭaka*, *Sutta-piṭaka* and *Abhidamma-piṭaka*. The *Vinaya-piṭaka* 'basket of the discipline of the Order', consisting of four parts: *Pāṭimokkha*, *Sutta-vibhaṅga*, *Khandhaka*, and *Parivāra*, contains all that refers to the monastic community (saṅgha): the rules of the discipline of the Order, precepts for the daily life of the monks and nuns, and so on. The second Piṭaka, *Sutta-piṭaka*, comprises five Nikāyas or "collections": the first four collections are the speeches and dialogues of Buddha or of his first disciples, while the fifth collection, *Khuddaka-nikāya* comprises 15 texts,

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among which are included the celebrated texts: *Dhammapada* (main teachings of Buddhism in an attractive style), *Theragāthā* (an expression in lyric form the inner experiences of the monks and containing super descriptions of Nature), *Therīgāthā* (one of the finest lyrics of Indian literature, embodying the personal joys and sorrows of the nuns), *Jātaka* (stories about the supposed previous births of the Buddha) and *Apadāna* (biographies of 550 men and 40 women of monastic Order).

The third canon, the *Abhidhamma-piṭaka*, consisting of seven works, treats of the same subjects as in the *Sutta-piṭaka*, but are treated in a more scholastic way. [Anesaki: *Concordance of Pali Texts with Their Chinese Version*; Frauwallner: *The Earliest Vinaya and the Beginning of Buddhist Literature*; Bode: *Pali Literature of Burma* (1909), Law: *History of Pali Literature*; Malalasekara: *Pali Literature of Ceylon*; Winternitz: *History of Indian Literature* (Vol. II)].

The non-canonical works in Pali may be classified under several categories as under:—

Works Preceding the Famous Commentators :

Among these works, the three are original and the others expository; three original are: *Netti-pakaraṇa* ('Book of Guidance'), ascribed to Mahākachchāna, a treatise on the textual and exegetical methodology; its relation to Pali canon is like of Yāska's *Nirukta* to the Vedas, *Peṭakopadesa*, which declares that the main subject to be dealt with are the four noble truths which form the bedrock of Buddhism, and *Milindapañha*, on the questions of king Milinda and the answers given by Thera Nāgasena about certain difficult matters of Buddhism. As regards expository works, the *Jātakaṭṭha-vaññanā* is a widely-known work and is studied by all students of Pali Literature and contains 547 Jātakas or tales of former lives of Bodhisattva. This work is of immense value, not only as regards literature, but for the history of Indian civilization, reflecting as it does Indian life from the 3rd cent. B.C. to the 5th cent. A.D.

The Famous Commentators :

Of the three famous commentators, Buddhadatta, Buddhaghosha and Dhammapāla, Buddhadatta is reputed to be the author of a few works as *Vinaya-vinichchaya*, which summarises the *Vinaya-piṭaka*; the second commentator, Buddhaghosha, in addition to his commentaries on several works of the Tipiṭaka, has produced a masterpiece in his *Visuddhimagga* (q.v.). All his commentaries embody the older commentaries that were current in Ceylon, as also traditional interpretations accumulated among the monks during the preceding centuries. The third famous commentator is Dhammapāla, who wrote commentaries on *Vimāna-vatthu*, *Theragāthā* and *Therīgāthā*, and on several other texts.

Besides the above eminent commentators, there are several other less-known commentators, such as Upasena and Mahānāma.

Historical Works :

The chief historical works are: *Dīpavaṁsa* (a chronicle of the Island of Ceylon, which gives an account of the introduction of Buddhism), *Mahāvaṁsa* (a coherent, refined and enlarged version of *Dīpavaṁsa*) and *Chūlavaṁsa* (a supplement to the *Mahāvaṁsa*). While

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containing many fables and myths, they throw a flood of light on the history of Buddhism. The other historical works are: *Dāṭhā-vaṁsa* (on the tooth-relic and history of Ceylon), *Sāsana-vaṁsa* (on the history of Buddhism in India up to the third Buddhist Council, in Ceylon and other lands as also the history of Buddhism in Burma), *Mahābodhī-vaṁsa* (describing the Bo-tree of Anurādhapura), *Gandha-vaṁsa* (dealing mainly with the history of Pali books written in Burma and Ceylon), *Chhakesa-dhātu-vaṁsa* (describing topes built on the hair-relic of the Buddha), *Hattha-vaṅgalla-vihāra-vaṁsa* (on the mansions built for the performance of religious rites), *Buddhaghosuppatti* (containing some biographical accounts of the renowned commentator), *Saddhamma-saṅgaha* (on history of Buddhism), *Sandesa-kathā*, etc.

Poetical Works :

The noteworthy poetical works are: Buddharakkhita's *Jinālaṅkāra* (on the life of Buddha), Kassapa's *Anāgata-vaṁsa*, *Jina-charita* by Vanaratna (on the biography of Buddha, betraying the influence of *Buddha-charita*), *Telakaṭāha-gāthā* (it is said that the author was thrown into a large pan of hot oil as punishment for his alleged illicit sexual connection with a queen), *Pajjamadhu* (on Buddha's graceful appearance and knowledge), *Rasavāhinī* (consisting of 103 stories relating to Jambudvīpa and Ceylon) and *Samanta-kūṭavaṇṇanā*, both by Vedeha, *Saddhammopāyana* (on descriptions of principal topics connected with Buddhism) and *Pañcha-gati-dīpana* (on the result of good and bad deeds).

Compendiums :

Of the Compendiums, mention may be made of *Sachcha-saṅkhepa* (having truth as its subject-matter, as also discussing destruction of attachment and delusion, etc.), *Abhidhamma-saṅgaha* (dealing inter-alia with the constituents of mind, the two-fold objects, memory, dream and other conditions of *Chetanā*), *Nāmarūpa-parichchheda* (a summary of *Abhidhamma-piṭaka*), *Nāmarūpa-samāsa* (dealing with *Chitta* and *Chetasika-kathā*), *Sutta-saṅgaha* (containing valuable information about the religious works of the Buddhists within a brief compass), *Paritta* or *Mahāparitta* (widely used by the populace in Burma and Ceylon for rites relating to exorcism), *Khuddaka-sikkhā* and *Mūla-sikkhā* (both written nearly 900-920 years after the demise of the Buddha, and are compendiums relating to *Vinaya*).

Works of Technical Nature :

Works on technical sciences are scanty and almost all of them are on the models of similar works in Sanskrit. Thus Pali grammar is represented by Kachchāyana and works of his school, by Moggallāna and works of his school and by the *Saddanīti* of Aggavaṁsa (11th cent.); metrics by *Vuttodaya* and *Chhandovichiti*: rhetorics by *Subodhālaṅkāra* of Saṅgharakkhita and lexicography by *Abhidhāna-ppadīpikā* of Moggallāna and *Ekakkhara-kosa* by Saddhammakitti Thera. [Rhys-Davids: *Critical Pali-English Dictionary*; Malalasekara: *Dictionary of Pali Proper Names*; Childers: *Dictionary of Pali Language*; Clough: *A Compendius Pali Grammar*; Duroiselle: *A Practical Grammar of the Pali Language*; Geiger: *Pali Literature and Language*; Law: *History of Pali Literature*; Dharmarakshita : *Pali Vyākaraṇa*; Waldschmidt: *Introduction to Pali*; Warder: *Introduction to Pali* and *Pali Metre*].

Besides the above literary works, there is a rich epigraphical literature in Pali.

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PRAKRIT LITERATURE

Prakrit, the second important language of the Middle-Indo-Aryan group, had several dialects: Śaurasenī (of the region around Mathurā, in the present Uttar Pradesh, which in olden times, was known as Central or Madhyadeśa), Māgadhī (around Magadha, i.e., modern Bihar), Māhārāshṭrī (region around Mahārāshtra). According to historical chronological classifications, old Prakrit is called Pali, middle Prakrit is in its three dialects mentioned above and late Prakrit is Apabhraṁśa, in its various forms: Vrāchaṭa or Vrāchaḍa, Nāgara and Upanāgara. One dialect of Māgadhī Prakrit it called Ardhamāgadhī which, having been used mostly by the Jainas, was called Jaina Prakrit by Jacobi. A peculiar dialect, showing considerable divergence from the above is Paiśāchī, the language of the *Bṛihatkathā.*

Prakrit works may also be divided into two broad classes: canonical and non-canonical. The canonical literature comprises the religious works of the two sects of the Jainas—Śvetāmbara and Digambara. The works of the Śvetāmbara sect are known as Siddhānta (q.v.) or Āgamas and consist of 12 Aṅgas, 12 Upāṅgas, 10 Paiṇṇas, 6 Chheyasuttas, 4 Mūlasuttas, Nandīsuttas and Anuyogadāra. The names and the number of works, comprised in the above classes, are not uniform every where, their number varying from 45 to 50. The canon was fixed, in its present form by the 6th cent. A.D., although some portions may date from the 3rd cent. B.C. The principal topics, discussed in these works, are the analysis of the main tenets of Jainism, monastic rules, the way of life of the Jaina ascetics, the conduct of ordinary Jainas, their activities, re-birth, dogmatics, philosophy, cosmology, gnomic sayings, folktales, encyclopaedic enumerations and legends about Jaina devotees. Diversification has been attempted by introducing spicy stories and legends. In the narrative portion, there are some new creations and borrowings from the *Rāmāyaṇa* and the *Mahābhārata.* As regards the literary value of the canonical works, it varies greatly and some of the older texts, such as the *Āyāraṅga, Sūyagaḍaṅga* and *Uttarajjhayaṇa-sutta,* sometimes reach a high poetic standard, while others, such as *Aṇuttarovāvīyadasāo* consist of little more than a series of stereotyped accounts of devotees, who starved themselves to death.

The earliest commentaries on this canon, the *nijjuttis* (=Skt. *Niryukti*), *chūrṇis* and *bhāshyas*, are noted for the wealth of ancient historical and semi-historical traditions and the mass of folk-tales they contain. Two notable writers, who wrote commentaries are Bhadrabāhu (300 B.C.) and Jinabhadra Kshamāśarmaṇa (A.D. 609). Many of the Prakrit folktales are incorporated in the later Sanskrit commentaries of Haribhadra (8th cent.) and of others.

So far the religious literature of the Digambaras is concerned, it consists of *Prathamānuyoga* (containing-Purāṇic stories), *Karaṇanuyoga* (dealing with cosmogny and cosmology), *Dravyānuyoga* (philosophical works, including those of Kundakunda)and *Charaṇanuyoga* (on religious rites). The above classes are also designated as Chaturveda or the Four Vedas. One of the earliest Digambara authors is Kundakunda (perhaps 1st cent. A.D.), whose works include *Samaya-sāra, Pravachana-sāra,* etc. Later, Digambara philosophical writings include the *Yoga-sāra,* and *Paramātma-prakāśa* by Joindu (6th to 10th cent). [Jagdish Chandra Jain: *Life in Ancient India As Depicted in the Jaina Canons* (1947); Tank: *Dictionary of Jaina Biography*].

It is not definitely known when the non-canonical works began to be composed. In the *Paṭṭāvalīs* and *Therāvalīs,* we get some information about the teachers and prominent

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personages of the different Jaina sects. Literary tradition records a work, entitled *Bṛihat-kathā* (1st to 4th cent. A.D.), attributed to one Guṇāḍhya (Prasad : *Studies in Guṇādhya*) and stated to have been written in Paiśāchī Prakrit, which is irretrievably lost. There are, however, three Sanskrit versions of it available today (*see Bṛihatkathā*).

The non-canonical works in Prakrit can be broadly divided into the following categories:—

Narrative :

Among such poetical works, the well-known are: *Paüma-chariya* (or *Padma-charita*) by Vimala Sūri (1st cent. of Christian Era) on the *Rāmāyaṇa* story from the Jaina viewpoint, *Setubandha* (or *Rāvaṇa-vaha* or *Dahamuha-vaha*) by Pravarasena (fl. before 7th cent.) on the *Rāmāyaṇa* story, *Gauḍavaho* by Vākpatirāja (A.D. 725), a eulogy of king Yaśovarman of Kanauj, Śīlāchārya's *Chauppaṇa-mahāpuriśa-chariya* (869), on the 54 eminent Jaina personages (*see Bhojaka, Bruhm*), *Mahāvīra-charita* by Guṇachandragaṇi (1082) on the life of Mahāvīra, *Kumārapāla-charita* by Hemachandra (12th cent.), giving an account of king Kumārapāla, *Supāsanāha-chariya* (1142) by Lakshmaṇagaṇi on the life of the seventh Tīrthaṅkara, *Sumatinātha-charitra* by Somaprabha (12th cent.) on the biography of the 5th Tīrthaṅkara, as also *Kumārapāla-pratibodha* (on conversion of king Kumārapāla to Jainism), *Taraṅgalolā* (a shorter version of *Taraṅgavatī* by Pādalipta Sūri written before 5th cent. but is lost) on the story of a female Jaina ascetic, *Surasundarī-chariya* by Dhaneśvara (11th cent.), *Harivaṁśa-purāṇa* by Jinasena, a Jaina adaptation of the *Mahābhārata* in 66 cantos, composed in A.D. 738, and *Samarāichcha-kahā* by Haribhadra (8th cent; a *champū*). The latest poetical works are *Kaṁsavaho* and *Ushāniruddha* by Rāmapāṇivāda (fl. middle 18th cent.).

Lyrical :

To the lyrical literature, the contribution of the Jainas is commendable. Of the religious lyrics, the most celebrated is the *Uvasaggahara-stotra* (300 B.C.), the earliest Jaina hymn in Prakrit, which eulogises Pārśvanātha. Other noteworthy poems of this class are: *Ajiya-Sānti-thaya* by Nandisheṇa (10th cent.) in honour of 2nd Tīrthaṅkara, Ajita, *Bhayahara-stotra* by Mānatuṅga (fl. earlier than 1000) in honour of Jina Pārśvanātha, *Ṛishabha-paṅchāsikā* by Dhanapāla (10th cent.) in honour of Ṛishabha, the 1st Tīrthaṅkara, *Jaya-tihuyana-stotra* by Abhayadeva (11th cent.; the author is said to have been cured of a certain malady by composing this hymn), *Ullāsikkama-thaya* by Jinavallabha (early 12th cent.) in honour of Ajita and Śānti, the second and the sixteenth Tīrthaṅkaras respectively, *Isimaṇḍala* by Dharmaghosha on ancient Jaina preceptors, *Mahāvīra-stava* (12th or 13th cent.) and *Shaḍ-bhāshā-nirmita-pārśvajina-stavana* by Dharmavardhana (*c.* 13th cent.), in which six languages: Sanskrit, Māhārāshṭrī, Māgadhī, Śaurasenī, Paiśāchī and Apabhraṁśa have been used.

Didactic :

Of the didactic poems, mention should be made of *Uvaesa-mālā* (=*Upadeśa-mālā*) by Dharmadāsa Gaṇi (perhaps a contemporary of Mahāvīra) on teaching Jainism and giving advice to the Jaina monks and the laity, *Kumārapāla-pratibodha* (1185) by Somaprabha on

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initiation of king Kumārapāla to Jainism by Hemachandra, *Kathākośa* by Śrīchandra (12th cent.), *Bhavavairāgya-śataka* (12th-13th cent.), an anthology, which preaches that Jainism is the sole means of the cessation of worldly sufferings, *Sīlovaesamālā* by Jayakīrti (fl. before 1337) and *Gāthāsāhasrī* (1630) by Samayasundara.

Anthologies :

Of Prakrit anthologies, the noted ones are: *Vajjālagga* by Jayavallabha (11th-12th cent.) on various matters, and curiously enough the predominant sentiment is erotic, and *Prākṛita-śūkta-ratnamālā* by Puran Chānd, compiled in 1919. But the most celebrated Prakrit anthology is *Sattasai* or *Gāthā-saptaśatī*, which was compiled by the Sātavāhana king Hāla (fl. A.D. 100-300) of Pratishṭhānpur in Deccan.

Kathanakas :

Among the several *Kathānakas*, or short stories, mention may be made of: *Kālakāchārya-kathānaka* (10th cent.) by an anonymous author, *Kathākośa* (11th cent.) also by, an anonymous author, *Kumārapāla-charita* (12th cent.) *Kathāmahodadhi* (1488) by Somachandra and *Kathā-ratnākara* (17th cent.) by Hemavijayagaṇi.

Drama :

Though the humbler characters of Aśvaghosha, Bhāsa and Kālidāsa speak Prakrit, the only noteworthy drama in Prakrit is *Karpūra-mañjarī* (9th or 10th cent.) by Rājaśekhara, in which the king speaks in Prakrit.

Grammar, Lexicography, Metrics and Rhetorics :

Apart from Bharata's *Nāṭyaśāstra* and Kramadīśvara's *Saṅkshipta-sāra* (12th or 13th cent.), which discuss Prakrit grammar in portions thereof, there is *Prākṛita-lakshaṇa*, wholly devoted to Prakrit grammar and which is ascribed to Pāṇini, the celebrated author of *Ashṭādhyāyī*. Other noted works on Prakrit grammar are: *Prākṛita-prakāśa* by Vararuchi, *Prākṛita-lakshaṇa* by Chaṇḍa, *Siddha-hema-chandra-śabdānuśāsana* by Hemachandra (12th cent.), *Prākṛita-vyākaraṇa*, *Prākiṛta-sarvasva* by Mārkaṇḍeya Kavīndra, *Prākṛita-kalpataru* by Rāma Tarkavāgīśa and *Shaḍ-bhāshā-chandrikā* by Lakshmīdhara. [Mehendale: *Historical Grammar of Inscriptional Prakrits*; Jhā, M.: *Māgadhī and Its Formation* (Calcutta, 1967); Katre: *Prakrit Languages and Their Contribution to Indian Culture*; Pischel: *Comparative Grammar of the Prakrit Languages*; Sukumar Sen: *A Comparative Grammar of Middle Indo-Aryan* (1951): Woolner: *Introduction to Prakrit*].

The noted Prakrit lexicons are : *Paiyalachchi-nāmamālā* by Dhanapāla (10th cent.) and *Deśī-nāmamālā* by Hemachandra (12th cent.) and *Abhidhāna-rājendra* [*Ardha-māgadhī Dictionary*; Seth : *Paia-sadda-mahaṇṇavo*].

The chief work on Prakrit metrics is : *Prākṛita-piṅgala*, ascribed to Piṅgla by some, while a work on poetics, attributed to Hari is lost; there is the *Alaṅkāra-dappaṇa* of an unknown author.

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Geography, Cosmogony and Astronomy :

The Jainas have also written some works on the above topics, the chief ones being : *Jambudvīpa-prajñapti*, *Sūrya-prajñapti*, *Chandra-prajñapti* (*see Uvaṅga*) and *Tiloyapaṇṇatti*. [Bhaṭṭāchārya : *A Comprehensive Study of the Indian Science Thought from the Jaina Standpoint*; Jaina, G.R. : *Cosmology : Old and New* (Gwalior, 1942)].

Philosophy and Ethics :

Apart from the works of Kundaknnda (fl. early centuries of Christian Era) and of Devendra Sūri (fl. 13th cent.) the chief works are : *Trivarṇāchāra*, *Kattigeyānupekkha*, *Darśana-sāra*, *Davva-saṅgaha*, *Pañcha-saṅgraha*, *Jīva-viyāra*, *Bhava-bhāvanā*, and two polemic works : *Kupaksha-kauśika-sahasrakiraṇa* and *Adhyātma-parīkshā*. [Jagdish Chandra Jaina : *Prākṛita-sāhitya-kā Itihāsa*; Jhaveri, H.L. : *First Principles of Jaina Philosophy*; Narendra Nāth : *Historical Outlines of Jaina Philosophy*; Tatia : *Studies in Jaina Philosophy* (1951); Upādhye, A.N. : *Prakrit Language and Literature* (1975); Winternitz : *History of Indian Literature* (Vol. II)].

Inscriptions :

There is a large number of epigraphs in Prakrit; of the inscriptions of Aśoka, the most noteworthy are those of Shahbazgarh, Mansehra, Girnar, Kālasi and Orissa, while among the post-Aśokan inscriptions, the chief ones are of king Khāravela at the gate of Hāthīgumphā cave on Udayagiri hill near Cuttack, in the Jogimara Cave of Ramgarh hill and the Nasik inscription.

APABHRAṀŚA LITERATURE

The Jainas, in order to propagate Jainism, composed their own versions of the *Rāmāyaṇa* and the *Mahābhārata*; the works based on the *Rāmāyaṇa* are : *Paüma-chariü* by Svayambhū (8th-9th cent.), *Padma-purāṇa* by Raidhu (probably 16th cent.), while on the *Mahābhārata* story are based : *Harivaṁśa-purāṇas* by Svayambhū, and by Dhavala (10th-11th cent.), *Pāṇḍava-purāṇa* by Yaśaḥkīrti; the *Mahāpurāṇa* by Pushpadanta (10th cent.) deals with both the Rāma and the Kṛishṇa legends.

The biographical and narrative poetical works of the Jainas are : *Jasahara-chariü*, *Nāyakumāra-chariü*, both by Pushpadanta, Kanakāmara's *Karakaṇḍa-chariü* (11th cent.), *Sudaṁsana-chariü* by Nayanandī Muni (1043), *Nemiṇāha-charius* by Haribhadra and Lakshmaṇadeva, *Neminātha-chaupai* by Vinayachandra Sūri, *Bhavisyatta-kahā* by Dhanapāla (10th cent.), *Kathākośa* by Śrīchandra, etc.

The Jaina authors composed some spiritual and mystic works, such as *Paramātma-prakāśa*, *Yoga-sāra*, *Śrāvakāchāra-dohaka*, *Dohā-pāhuḍa*, all by Joindu (6th cent.), while on the didactic poetry, their chief works are : *Upadeśa-rasāyana-rasa*, *Kāla-svarūpa-kulaka* and *Chachcharī*, all by Jinadatta Sūri, *Saṅjama-mañjarī* by Mahesara Sūri, *Vairāgya-sāra* by Suprabhāchārya, etc. Some *dohās* have been composed in Apabhraṁśa, notably *Dohā-pāhuḍa* by Joindu, *Dohāsāra* by Yogichandra Muni and *Dohā-kośa* by Saraha or Sarahapā.

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The lyrical poem, the only secular work of the *Rāsa* type is represented by Abdur Rehmān's *Saṁneha-rāsaka* or *Sandeśa-rāsaka.*

There is exclusively no grammar for Apabhraṁśa, but Hemachandra's *Śabdānuśāsana* treats of Apabhraṁśa grammar as well. [Tagare: *Historical Grammar of Apabhraṁśa*; Harivansh Kochhar : *Apabhraṁśa Sāhitya-kā Itihāsa*; Winternitz : *History of Indian Literature* (Vol. II)].

While Apabhraṁśa represents the last stage of Prakrit, Vidyāpati's *Kīrtilatā* and *Kīrtipatākā* are renowned works in Avahaṭṭa, the latest stage of Apabhraṁśa and the immediate predecessor of the New Indo-Aryan Languages.

CONTRIBUTIONS OF SCHOLARS

During the last 200 years or so, a great amount of critical work has been done by foreign and Indian scholars. How the Western scholars came to discover India's rich literary heritage, is a saga of romance. There is no need to go into its origin, but the name of Charles Wilkins stands apart, who, after taking instructions from the Paṇḍits in Benaras published in 1785 an English translation of the *Bhagavadgītā.* Four years later was published by Sir William Jones, the English translation of Kālidāsa's *Śakuntalā*; it was the German version of this translation, which awakened in the highest degree the enthusiasm of men like Herder and Goethe. To the Schelegal brothers also, the Indian literature had a special appeal. The role played by Franz Bopp, the founder of Comparative Philology, was that of a sober investigator. Prince Dārā Shukoh in the 17th century had translated the Upanishads into Persian, which were further rendered into Latin by the French scholar, Anquetil du Perron, under the title 'Oupnek'hat' (Paris, 1801-1802). This translation elicited the highest praise from German philosophers, especially from Schopenhauer, who declared Upanishads to be "the production of highest human wisdom". The contributions made by the eminent Indologists : Chezy and Burnouf in inspiring European scholars to the study of Indian literature are tremendous. Two famous pupils of Burnouf were Rudolph Roth and Max Müller : Roth, along with Otto Bohtlingk, compiled the largest Sanskrit Dictionary, *Sanskrit Worterbuch*, while Max Müller's monumental works are the publication of the Sacred Books of the East (50 Vols.) and of the *Ṛigveda*, with Sāyaṇa Bhāshya. In the years 1891, 1896 and 1903, appeared *Catalogus Catalogorum*, which contains an alphabetical list of all Sanskrit works and authors, based on the investigations of all the available catalogues of manuscripts, at which Aufrecht worked for over forty years (*see* Rāghavan : *New Catalogus Catalogorum*). Among the early pioneers, the contributions of Weber and Bühler are outstanding. The investigation of Buddhist literature has been greatly furthered by the Pali Text Society founded in the year 1882 by T.W. Rhys-Davids. Weber opened up for research another great branch of literature, the writings of the Jainas, with his great treatise on the sacred writings of the Jainas. The three Volumes of Winternitz's *History of Indian Literature* make a valuable record of what has been achieved in the field of Sanskrit, Pali, Prakrit and Apabhraṁśa literatures. Since the publication of this history, further critical work has been done up to the year 1981. Surely, in a handy volume of this Encyclopedia, it is possible to give details only of important contributions. Some important works for further study have been suggested in the 'Preface' and in the 'Introduction', but for a detailed study, one is advised to go

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through the relevant articles.

Works on Religion, Mythology and Culture, except a few, could not be covered earlier in the 'Introduction' and as such, by way of suggestive reading, some are given below :—

Barth : *The Religions of India.*
Basham : *Concise Encyclopaedia of Living Faiths.*
: *Sources of Indian Tradition.*
: *The Wonder that was India.*
Bergaine : *Vedic Religion.*
Bhandarkar, R.G. : *Vaishṇavism, Śaivism and Minor Religious Systems.*
Bhargava P.L. : *India in the Vedic Age.*
Cultural Heritage of India.
Dandekar : *Vedic Religion and Mythology.*
Farquhar : *Outline of the Religious Literature of India.*
: *Modern Religious Movements in India.*
Hirālāl Jain : *Bhāratīya Saṁskṛiti meṅ Jaina Dharma kā Yogadāna.*
History and Culture of the Indian People (Vols. I—XI).
Hopkins : *The Religions of India.*
: *Epic Mythology.*
Macdonell : *Vedic Mythology.*
Malalasekara: *Encyclopaedia of Buddhism.*
Monier-Williams : *Religious Thought and Life in India.*
Poussin : *See* article on him.
Rādhā Kumud Mookerjī : *Hindu Civilization.*
Rayachaudhuri : *Materials for the Study of the Early History of the Vaishṇava Sect.*
Renou : *Religions of Ancient India.*
: *Civilization of Ancient India.*
Rhys-Davids, T.W.: *History and Literature of Buddhism.*
Rhys-Davids, A.F.: *Outline of Buddhism: A Historical Sketch.*
Robinson: *The Buddhist Religion—A Historical Introduction.*
Saletore: *Ancient History and Culture.*
Sangharakshita Bhikshu: *A Survey of Buddhism.*
Sukumār Dutt: *Buddhist Monks and Monasteries of India.*
Thomas, E.J.: *History of Buddhist Thought.*
Upādhyāya, K.N.: *Early Buddhism and the Bhagavadgītā.*
Uttam Kamal Jain: *Jaina Sects and Schools.*
Schubring: *The Doctrine of the Jainas.*
Sen, A.: *Schools and Sects in Jaina Literature.*
Shaba: *Jainism in North India.*
Slater: *World Religions and World Community.*
Stevenson: *The Heart of Jainism.*
Velankar: *Jinaratna-kośa.*
Wales: *The Making of Greater India.*
Walters: *The Essence of Buddhism.*
Warder: *Indian Buddhism* (1970).

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Warren: *Buddhism in Translations.*
: *The Life of the Buddha.*
Wayman: *The Buddhist Tantras: Light on Indo-Tibetan Esoterism.*
Weber: *History of Jaina Literature.*
Weiner: *Ajanta—Its Place in Buddhist Art.*
Welbon: *The Buddhist Nirvāṇa and the Western Interpretation.*
Wheeler, J.T.: *India of the Vedic Age.*
Wheeler, Mortimer: *Indus Civilization.*
Wilkins: *Hindu Mythology : Vedic and Purānic.*
: *Modern Hinduism.*
Williams, R.: *Jaina Yoga.*
Wilson: *Religious Sects of the Hindus.*
: *Religions of India.*
: *Hindu Mythology.*
Winternitz: *Jainas in the History of Indian Literature.*
Woodroffe: *Introduction to Tantra Śāstra.*
Yamada Ryujo: *Bibliographical Survey of Buddhist Sanskrit Texts* (in Japanese).
Younger, Paul: *The Indian Religious Tradition.*
Zurcher: *The Buddhist Conquest of China.*

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AALTO, PENTTI (1917-). A Finnish Indologist, whose publications cover a wide range in Indo-European and Altaic linguistics and Philology. From the Indological point of view, the most important are his studies and editions of the Mongolian trs. of Buddhist texts such as the *Pañcharakshā*, *Survarṇa-prabhā-sūtra*, *Subhāshitaratna-nidhi* and *Āṭava-kāvadāna*. Aalto has also written papers on such topics as the consumption of alcohol in ancient India, the connections between the Finnish and Aryan mythology, the conditional in the Buddhist Sanskrit, etc., and a number of reviews.

ABDUR REHMĀN (fl. 12th cent.). A Muslim Apabhraṁśa poet, who was well-versed in Sanskrit, Prakrit and Apabhraṁśa. He is the author of *Saṁneha-rāsaka* or *Sandeśa-rāsaka* (q.v), the only secular Apabhraṁśa work of the Rāsa type.

ABEGG, E. A Swiss Indologist, whose chief work is a monograph in German : *Der Preta-kalpa des Garuḍa-purāṇa* (a detailed analysis of the Pretakalpa of *Garuḍa-purāṇa*; Berlin and Leipzig, 1921).

ABHAYACHANDRĀCHĀRYA (fl. perhaps 14th cent.). A Sanskrit writer on grammar, whose *Prakriyā-saṅgraha* is the best of the recasts of *Śākaṭāyana-śabdānuśāsana* (q.v.). Modelled on works like *Prakriyā-kaumudī* (q.v.), it omits a large number of original sūtras unnecessary in a work for beginners and amplifies a few others.

ABHAYADEVA (d. 1082). A Prakrit poet and author of *Jaya-tihuyana-stotra* (q.v.) as also of several other works, most of which are comms. on Jaina canonical texts. Son of Śreshṭhin Dhana and Dhanadevī, pupil of Jineśvara and Buddhisāgara, he was successor of Jinachandra, predecessor of Jīvavallabha and was known as Navāngī-commentator.

ABHAYADEVA (fl. 1221). A Jaina Sanskrit poet, who earned the title of 'Vādisiṁha' from the king of *Kāśī*. He is the author of *Jayanta-vijaya* (q.v.), a 19-canto poem on the life of Jayanta, composed in A.D. 1221.

ABHAYADEVA (b. 1896). A modern Vedic scholar, whose chief works in Hindi are *Vaidika-vinaya* (a Vedic anthology, 3 Pts., 1931 ff.) and *Brāhmaṇa-kī-Gau* (a study).

ABHAYANANḌĪ (fl. *c.* 1250). A Sanskrit grammarian and author of a comm. on the *Jainendra-vyākaraṇa* (q.v.).

ABHIDHAMMA-KATHĀ. A Pali prose work by Bhaṇḍāra, a pupil of Siddhattha Thera. Extracted from *Atthasālinī* (q.v.), it serves as

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a guide to Buddhist metaphysics for beginners; its date is uncertain.

ABHIDHAMMA-MĀTIKĀ. A summary of the *Abhidhamma-piṭaka* (q.v.).

ABHIDHAMMA-MŪLAṬĪKĀ. *See Ānanda.*

ABHIDHAMMA-PIṬAKA. The third and the last canon of the Buddhist literature in Pali, forming a part of *Tipiṭaka* (q.v.).

Composed chiefly in catechistic form, the subjects are the same as in the *Sutta-piṭaka*, but are treated in a more scholastic way. The subject-matter is chiefly derived from the *Sutta-piṭaka* in which are found the beginnings of the *Abhidhamma* and *Vinaya-piṭaka*. The *Abhidhamma* may be said to be merely the extension of the *mātikās* or lists mentioned in the *Vinaya*. It comprises the following seven works, known as Sattapakarana, in the traditional order :

(i) *Dhamma-saṅganī*, a handbook, dealing briefly with psychological ethics and is intended for the advanced monk; it was particularly popular in Ceylon through centuries.

(ii) The *Vibhaṅga* deals with the categories and formulas introduced in the *Dhamma-saṅganī* with some new terms and new definitions ; it is divided into 18 chapters, each having three portions.

(iii) The *Dhātukathā* is a discourse on the Elements, written in 14 chapters and is a sort of supplement to the *Dhamma-saṅganī*.

(iv) The *Puggala-pannatti* deals with the description of human individuals and classifies individuals like monks and others according to their ethical qualities.

(v) The *Kathā-vatthu* or the *Vijñānapada* deals with the subjects of discourse ; it consists of 23 sections each of which contains 8 to 12 questions and answers, in which views against the Buddha and Buddhism are first presented but are confuted and rejected. It is ascribed to Moggaliputta Tissa, President of the Third Council and throws valuable light on the development of Buddhist dogmatics during the later centuries.

(vi) The *Yamaka* is so called because all the questions are presented and explained in two ways ; psychological, ethical and eschatological matters are frequently discussed. The contents are similar to that of *Dhātu-kathā*.

(vii) The *Paṭṭhāna* deals with the investigation of the 24 kinds of relationship which are assumed between the corporeal and sychical phenomena, e.g., relationship of subject and object, the ruler and the ruled, with the sole exception of Nirvāṇa that is absolute. There is nothing which is not related to something else in one of the 24 ways.

All these books are later in date containing a more elaborate and classified exposition of the Dhamma than given in the Nikāyas. 'There is hardly any originality or profundity in the Abhidhamma books. There is no trace of any scientific reasoning or research in the definitions and classifications ; mere dogmatism appears to have formed their basis'. —*HCIP, II, 407*. There are several comms. on this work. For date of the *Abhidhamma*, see *Tipiṭaka*.

ABHIDHAMMA-SAṄGAHA. A Pali manual, same as *Abhidhammattha-saṅgaha*, which, according to Ceylonese tradition, was written in the 1st cent. B.C., but Winternitz places the work in the 12th cent. A.D. Attributed to Anuruddha (*c.* 1100), it is an epitome of the *Abhidhamma* (q.v.). Its subject-matter being very much alike that of the *Visuddhi-magga* (q.v.), it deals, inter alia, with psychology and ethics from the Buddhist point of view. Written at Polanaruwa Vihāra, according to Burmese tradition, there are several comms. on it.

ABHIDHAMMA-VIBHĀVANĪ. Same as *Abhidhammattha-vibhāvanī* (q.v.).

ABHIDHAMMATTHA-KATHĀ. A Pali comm. by Anuruddha (fl. *c.* 1100) on *Abhidhamma-*

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piṭaka (q.v.).

ABHIDHAMMATTHA-SAṄGAHA. See *Abhidhamma-saṅgaha.*

ABHIDHAMMĀVATĀRA. A Pali comm. in prose and verse, by Buddhadatta (q.v.) on the *Abhidhamma-piṭaka* (q.v.); it also gives a summary of the comms. on the *Abhidhamma.* It expounds the *Abhidhamma* with the four-fold division of the compendium, viz., mind, mental properties, material qualities and *nibbāna* and appears to be better than that of Buddhaghosha in terms of five divisions. Buddhadatta obviously profited by the labours of his great predecessor; there are comms. on this work also.

ABHIDHAMMATTHA-VIBHĀVANĪ. A comm. in Pali by Sumaṅgala Sāmī (q.v.) of Ceylon on the *Abhidhamma-piṭaka* (q.v.).

ABHIDHĀNA-CHINTĀMAṆI. A Sanskrit lexicon by Hemachandra (q.v.), dealing with synonyms. Consisting of nearly 1542 stanzas, divided into six *Kāṇḍas* or sections, it contains an introduction and deals with different word-types. Of its sections, the first one is devoted to Jaina gods and religious terms, the second to Hindu and Buddhist gods and terms, the third to human beings in their various relations, the fourth to animals, the fifth to residents of the underworld and the sixth to abstract notions, adjectives and indeclinables; the author himself wrote a comm. on this work. In addition, he gives much information on various aspects, partly from his ownself, and partly from others. As a supplement to *Abhidhāna-chintāmaṇi*, Hemachandra wrote also the *Nighaṇṭuśesha*, a botanical dictionary in 396 ślokas.

ABHIDHĀNA-PRADĪPIKĀ. A celebrated Pali lexicon compiled by Moggallāna of Ceylon (fl. end of 12th cent.), who is to be distinguished from the grammarian of the same name. Largely modelled on the Sanskrit *Amara-kośa* (q.v.), it is divided into three parts which deal with synonyms, homonyms and indeclinables respectively; Ferner has provided a complete index to it. There are a few comms. on the work, including one by Paṇṇāsāmi Thera.

ABHIDHĀNA-RĀJENDRA. See *Vijayarājendra Sūri.*

ABHIDHĀNA-RATNAMĀLĀ. A Sanskrit lexicon by Halāyudha (fl. 10th cent., q.v.), who has followed the authority of Amaradatta, Vararuchi Bhāguri and Vopālita. The arrangement of this work is almost like that of the *Amarakośa* (q.v.). The synonymous portion extends over four *kāṇḍas* called *Svarga, Bhūmi, Pātāla* and *Sāmānya*, and is followed by the *Anekārthakāṇḍa*, the fifth and the last, which forms the homonymous portion including the indeclinables.

ABHIDHARMAKOŚA. A Sanskrit philosophical work by Vasubandhu (q.v.), which mentions tenets of the Sarvāstivādin and other schools of Hīnayāna Buddhism; its last chapter deals with the Buddhist doctrine of soul, i.e., denial of a permanent soul. In its 600 memorial *kārikās* (verses), with the author's own comm., the work deals with the entire field of ontology, psychology, cosmology, ethics and the doctrine of salvation. The original Sanskrit work is no longer extant; only the *Abhidharmakośa-vyākhyā* by Yaśomitra is known to us. The Chinese and Tibetan versions of the original are, however, available; the earliest Chinese tr. being by Paramārtha (A.D. 563-67). A second Chinese tr. (651-54) is by Hiuen Tsang, wherein are mentioned the debates between the Vaibhāshikas and the Sautrāntikas.

ABHIDHĀVṚITTI-MĀTṚIKĀ. A Sanskrit work on the grammatico-rhetorical question of Abhidhā and Lakshaṇā, written by Mukula-

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bhaṭṭa (q.v.) in 15 Kārikās with Vṛitti.

ABHIJÑĀNA-ŚĀKUNTALA. See *Śākuntala.*

ABHILĀSHITĀRTHA-CHINTĀMAṆI. See *Mānasollāsa.*

ABHINANDA (fl. 9th cent.). A Sanskrit poet, who refers to Rājaśekhara as a contemporary and is quoted by Abhinavagupta in his *Lochana.* His father, Jayantabhaṭṭa, in his *Nyāyamañjarī* (q.v.), refers to Saṅkaravarman as the ruling prince of Kashmir, thus establishing Abhinanda's connections with Kashmir. Abhinanda's *Kādambarī-kathāsāra* (q.v.) is an epitome of Bāṇa's *Kādambarī* (q.v.) in an epic form; in the Introduction to this work, he mentions that his ancestors hailed from Gauḍadeśa. This suggests his identification with another poet of whom we know only from anthologies where he is styled Gauḍa Abhinanda; this identification is, however, not certain.

ABHINANDA (fl. early 9th cent.). A Sanskrit poet, son of Śatānanda and author of the *Rāma-charita* (q.v.), a long epic relating the story of the *Rāmāyaṇa* in 36 cantos. The date of this author is sought to be fixed on the strength of the reference he makes in his epic to Hāravarsha Yuvarāja, son of Vikramśīla, probably identical with Dharmapāla of Bengal.

ABHINANDA. A Sanskrit poet, also styled Gauḍa and author of an epitome of the *Yogavāsishṭha* (q.v.) in 48 cantos, divided into 6 *prakaraṇas.* His identity with the first Abhinanda is also not yet definitely proved: Keith tacitly accepts this identity while De expresses doubt.

ABHINAVABHĀRATA-CHAMPŪ. See *Abhinavakālidāsa.*

ABHINAVA-BHĀRATĪ. A Sanskrit comm. by Abhinavagupta (q.v.) on the *Nāṭyaśāstra* (q.v.) of Bharata, which is considered as a highly authoritative exposition of Bharata's work. The comments on part of Chap. VII and the whole of Chap. VIII and Chaps. XXXIII-XXXIV of Bharata's text are missing; there are also short gaps.

ABHINAVACHĀRUKĪRTI PANDITĀCHĀRYA (fl. 18th cent.). A Sanskrit author of *Prameya-ratnālaṅkāra,* a Jaina philosophical work.

ABHINAVA-CHULLA-NIRUTTI. A celebrated Pali work of the Kachchāyana school of grammar by Siri Saddhammālaṅkāra, which contains exceptions to the rules formulated by Kachchāyana.

ABHINAVAGUPTA (fl. 990-1020). A great Sanskrit writer of Kashmir, celebrated in poetics, dramaturgy and Kashmirian Śaiva philosophy. According to the author himself, he was son of Chukhala and grand-son of Varāhagupta and elder brother of Manorathagupta. His teachers were Bhaṭṭendurāja, Utpala (paramaguru), Bhaṭṭa Tauta and Lakshmaṇagupta (in Śaiva philosophy) and his literary activity extended from 990 to 1020, since his Bhairava-stotra was composed in 993 and his *Pratyabhijñā-vimarśinī* in 1015. His *Kāvyāloka-lochana* (popularly known as *Lochana* ; q.v.) and *Abhinava-bhāratī* (q.v.) are famous comms. on *Dhvanyāloka* (q.v.) and *Nāṭya-śāstra* (q.v.) respectively. In the *Lochana,* he refers to a comm. by himself on Bhaṭṭa Tauta's *Kavya-kautuka.* Atleast 41 works of Abhinavagupta are known ; of his Tantric philosophical works, the following have been published hitherto : *Tantrāloka, Parmārātha-sāra* (a work on Kashmir Śaivism; q.v.), *Tantra-sāra, Mālinī-vijayavārttika, Parātrimśikā-vṛiti, Bodha-panchadaśikā, Tantravaṭa-dhānikā* and *Īśvara-pratyabhijñā-vimarśinī* (a comm. on *Pratyabhijñā-sūtra;* q.v.) ; also published is *Bhagavadgītārtha-saṅgraha.*

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Raghavan thinks that he is the author also of *Paryanta-pañchāśikā* and *Rahasya-panchadaśikā*. In his *Parātriṁśikā-vivaraṇa*, he gives names of his family members. His interpretation, called *Abhivyakti-vāda*, of Bharata's well-known dictum on Rasa, was very popular and had profound influence on later writers.

ABHINAVAKĀLIDĀSA (fl. 11th cent.). A Sanskrit Champū writer whose real name is not known; there were a number of poets who held this title. His pupil, Kavikuñjara in his *Rājaśekhara-charita*, mentions him as a poet of the court of South Indian king Rājaśekhara, whose capital was Vidyānagar. Rājaśekhara's contemporary being Rājendra Chola (1004-1016 or 1016-1064), the poet flourished in the 11th century. Abhinavakālidāsa is the author of the *Bhāgavata-champū* and *Abhinavabhārata-champū*, treating of the stories of the *Bhāgavata* and *Mahābhārata* respectively.

ABHINAYA-DARPAṆA. A Sanskrit work on histrionic art, attributed to Nandikeśvara (q.v.), dealing mainly with gestures and postures used in drama and dance. It was perhaps compiled later than Bharata's *Nāṭyaśāstra*, (q.v.).

ABHIRĀMA KĀMĀKSHĪ (fl. 15th cent.). A Sanskrit poetess, who was wife of Rājanātha I. Her *Abhinava-rāmābhyudaya*, in 24 cantos, narrates the story of Rāma in exquisite verse.

ABHISAMAYĀLAṄKĀRA-KĀRIKĀ. A Sanskrit work, attributed to Maitreyanātha (q.v.) and written in memorial verses. It deals with the Buddhist doctrine of the Path towards moral perfection and the attainment of the state of a Buddhist Mahāyānist saint; it was tr. into Chinese between A.D. 261 and 316.

ABHISĀRIKĀ-VAÑCHITAKA (*Abhisārikā-bandhitaka*). A Sanskrit drama by Viśākhadatta (q.v.), quoted by Abhinavagupta and Bhoja.

Based on the well-known Udayana-Vāsavadattā legend (see *Svapna-vāsavadattā*), it describes how Padmāvatī, who was charged with the murder of Udayana's son through Vāsavadattā, takes the role of a huntress, attracts the attention of the king (Udayana), regains her lost love and proves her innocence. By a clever impersonation of a huntress, Padmāvatī in the role of an *abhisārikā*, justifies the title of the play.

ABHISHEKA-NĀṬAKA. A Sanskrit drama in six acts by Bhāsa (q.v.), based on the *Rāmāyaṇa* and belonging to the Nāṭaka type of plays.

It takes up the story at the point of slaying of Vālin and ends with the ordeal of Sītā and the coronation (*abhisheka*) of Rāma. The noteworthy feature of this drama is the sympathetic characterisation of Vālin and Rāvaṇa; minor changes have been made in the original story. Incidentally, there is no reference to the second banishment of Sītā.

ABHYAṄKAR, KĀSHĪNĀTH VĀSUDEVA. A Sanskrit scholar of Mahārāshṭra whose chief works are ed. of the *Dasaveyāliya* (Ahmedabad, 1932), one of the Jaina Mūlasūttas (q.v.), with its long and important Niryukti from original MS material), ed. of the *Viṁśativiṁśatikā* of Haribhadra (Poona, 1932, with excellent notes; a work mostly of dogmatic and polemic nature), ed. of *Vyākaraṇa-Mahābhāshya* (the one ed. by Kielhorn), of *Paribhāshā-saṅgraha*, of *Mahābhāshya-dīpikā* and of *Vākyapadīya* of Śrī Bhartṛihari (1965).

ABHYAṄKAR, VĀSUDEVA SHĀSTRI. A Sanskrit scholar of Mahārashṭra whose chief works are the ed. of *Paribhāshendu-śekhara* (with the Eng. tr. of Kielhorn), ed. of *Apadeva's Mīmāṁsā-nyāya-prakāśa*, ed. of Madhusūdana Sarasvatī's *Siddhānta-bindu*, of Patañjalī's *Yoga-sūtra*, of *Śrībhāshya* of Rāmā-

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nuja, and of *Sarva-darśana-saṅgraha* by Sāyaṇa-Mādhava. He is author also of *Advaitāmoda* (Poona, 1918).

ACHAN, P. ANUJAN. A modern scholar, whose chief work is *Paraśurāma Legend and its Significance*.

ĀCHĀRĀDARŚA. A Sanskrit Smṛiti digest by Śrīdatta Upādhyāya (q.v.). A manual of the daily duties of the followers of the white *Yajurveda*, the topics discussed are : *Āchamana, Dantadhāvana, Snāna, Sandhyā, Japa, Brahmayajña, Tarpaṇa*, daily worship of deities, *Vaiśvadeva, Atithisatkāra*, etc.

ĀCHĀRADAŚĀḤ. See *Āyāradasāo*.

ĀCHĀRAṄGA-SŪTRA. See *Āyāraṅga-sutta*.

ĀCHĀRA-VṚITTI. A Prakrit comm. by Vasunandin (q.v.) on the *Mūlāchāra* (q.v.).

ĀCHĀRYA, PRASANNA KUMAR. A modern scholar whose chief works are *Hindu Architecture in India and Abroad* (Oxford, 1946), *Indian Architecture according to Mānāsāra Śilpa-śāstras* (1927), *Dictionary of Hindu Architecture*, and *Encyclopedia of Hindu Architecture* (1927).

ACHYUTARĀYA MODAK (fl. early 19th cent.). A prolific Sanskrit writer, who was a pupil of Nārāyaṇaśāstrin and was probably a son of Nārāyaṇa. Achyutarāya made varied contributions to poetry, poetics, religion and Advaita philosophy ; nearly thirty works of his are known. His chief works are : *Sāhityasāra* (a comprehensive work in 12 Chaps. on poetics ; 1831), a comm. on *Bhāminī-vilāsa* (q.v.), a comm. on *Kṛishṇa-līlāmṛita* (embracing the story of Kṛishṇa) and probably *Bhāgīrathī-champū* (1815).

ADBHUTA-RĀMĀYAṆA. A Sanskrit Rāmāyaṇa, also called *Abdhutottara-rāmāyaṇa*, which is attributed to Vālmīki (q.v.). It describes, in 27 cantos, as a sequel to the *Rāmāyaṇa*, the earlier part of the story and the real nature of Sītā : she is represented as having killed a Rāvaṇa with 100 heads, whom Rāma could not defeat.

ADBHUTA-SĀGARA. A Sanskrit work by Vallālasena (q.v.), discussing various signs portending good or evil, and prescribing rites for averting the evil. The rites include worship of deities, feeding of Brāhmaṇas and making gifts of cows, gold, etc. to them. The work was completed by Lakshmaṇasena.

ADELUNG, FRIEDRICH. A German Indologist, whose chief work, *Versuch einer Literatur dar Sanskrit-sprache* (1830) is a study on the literature of Sanskrit language and is also a bibliography of over 350 Sanskrit books.

ĀḌHAYARĀJA. A Sanskrit author of a prose Kāvya, mentioned in an introductory verse (18) of the *Harsha-charita* (q.v.).

ADHYĀTMA-MATA-PARĪKSHĀ. Same as *Adhyātma-parīkshā* (q.v.).

ADHYĀTMA-PARĪKSHĀ. A Prakrit poem by Yaśovijaya (1608-88 ; q.v.) in 184 verses, which deals with the controversy between the Digambara and Śvetāmbara sects, though it belongs to the latter. There is a Sanskrit comm. by the author himself, called *Jñānabindu-prakaraṇa* ; there is also a comm. on it called *Bālabodha*.

ADHYĀTMA-RĀMĀYAṆA. A Sanskrit Rāmāyāṇa in which Rāma is the Supreme Ātman. It consists of about 4000 verses, and is attributed to the sage Vyāsa (q.v.). Considered as a part of the *Brahmāṇḍa-purāṇa* (q.v.), it prescribes Vedāntic monism (*Advaita*) and Rāmabhakti as paths to salvation. Like the *Rāmāyaṇa* of Vālmīki, it is divided into seven books having the same titles. Though epic in its ex-

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ternal form, it is a manual of devotion and is Tāntric in character; like Tantras, it is in the form of a dialogue between Śiva and Umā. According to this work, Rāma is essentially the god Vishṇu, Sītā abducted by Rāvaṇa is only an illusion and the real Sītā, who is Lakshmī and Prakṛiti, emerges after the fire ordeal at the end of the book.

ADIKARAM, E.W. A modern writer, whose chief work is *Early History of Buddhism in Ceylon* (1946).

ĀDINĀTHA-CHARITA. A Prākṛit poem (1103) by Vardhamāna, describing the life of Rishabha, the first Jaina Tīrthaṅkara. It consists of 11,000 *Gāthās* and contains many Apabhraṁśa verses.

ĀDI-PURĀṆA. See *Purāṇa*, *Jinasena* and *Mahāpurāṇa*.

ADVAITA-MAKARANDA. A Sanskrit work on Vedānta philosophy by Lakshmīdhara (q.v.).

ADVAITĀNANDA (fl. 15th cent.). A Sanskrit writer on Vedānta philosophy and author of *Brahma-vidyābharaṇa*, a prose comm. on Śaṅkarāchārya's *Bhāshya* on the *Vedānta-sūtra*.

ADVAITA-SIDDHI. A Sanskrit work on Vedānta philosophy, by Madhusūdana Sarasvatī (q.v.), which, after vigorously refuting the antagonistic views, vindicates non-dualism. Considered as the best contribution to Advaita literature, it was written in reply to *Nyāya-mṛita of* Vyāsarāya (q.v.).

ADVAITENDRA YATI (fl. 1780). A Sanskrit author of *Dharma-naukā*; he belonged to a place near Ahmednagar.

ĀDYAPRASĀD MISHRA (1922-). A Sanskrit scholar, whose chief works are two studies on Sāṅkhya Darśana (both in Hindi), *Development and Place of Bhakti in Śāṅkara Vedānta*, *Kālidāsa-sāhityam* (collection of material concerning Kālidāsa), ed. of Bopadeva's *Muktāphala* with Hemādri's comm., *Kaivalya-dīpikā*, with Introduction and notes and ed. of *Sāṅkhya-tattva-kaumudī*, with long Introduction and notes.

ĀDYA RAṄGĀCHĀRYA. A modern scholar, whose chief works are *Drama in Sanskrit Literature* and *Introduction to Bharata's Nāṭya Śāstra*.

ĀGAMA. Same as *Siddhānta* (q.v.).

ĀGAMĀNANDA, SVĀMĪ. A modern Sanskrit writer, associated with Rāmakrishṇa Maṭh, Kaladi, whose chief work *Dharma* (Kaladi, 1955) examines the concept of Dharma in relation to politics and economics.

AGASTI-MATA. A Sanskrit work, attributed to the sage Agastya, which deals with the origin, characteristics, qualities and mode of testing jewels like pearls, diamonds, emeralds, etc.; its date is unknown.

AGASTYA (fl. *c.* 1300). A Sanskrit poet and rhetorician of the court of Pratāparudradeva of Warangal (r. 1290-1322). He is reputed to be the author of several works, among which are the *Pratāparudra-yaśobhūshaṇa* (q.v.), *Kṛishṇa-charita* (a prose romance on the life of Kṛishṇa, based on the *Bhāgavata*), *Bālabhārata* (summarising the whole story of the *Mahābhārata* in 20 cantos, beginning with the origin of Kuru line from the Moon) and *Nala-kīrti-kaumudī* (a poem on Nala's story, available only in 2 cantos). His *Pratāparudrakalyāṇa*, dealing in five acts on the accession to the throne of king Pratāparudradeva is included in his own *Pratāprarudra-yaśobhūshaṇa*, a work of rhetorics. He was a poet of great erudition and his learning earned him the name of 'Vidyānātha', by which he is also known.

AGEHĀNANDA BHĀRATĪ. A modern writer on India, whose chief works are *The*

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Ochre Robe (London, 1961), *The Tāntric Tradition* (1965) and *Functional Analysis of Indian Thought and the Social Margins*.

AGGAPAṆḌITA. Same as Aggavaṁsa (q.v.) ; some scholars regard him another person credited with the authorship of the *Lokuppatti*.

AGGAVAṀSA (fl. 1154). A Burmese Pali scholar (also called Aggapaṇḍita), who is the author of a noted Pali grammar, *Sadda-nīti* (q.v.). Tutor of king Narapati-sithu of Pagan (1167-1202), he was a native of India according to the *Gandha-vaṁsa* (q.v.).

AGNI-PURĀṆA. See *Purāṇa*.

AGULIĀR, H. A modern Sanskrit scholar, whose chief work is *The Sacrifice in the Ṛig-veda* (1976).

AHIRBUDHNYA-SAṀHITĀ. A Kashmirian Tantric Sanskrit work, which probably originated soon after the 4th cent. A.D. One of the earlier Saṁhitās of the Vishṇuite Pañcharātra sect, the work is in the form of a conversation between Ahirbudhnya, i.e., Śiva and Nārada and deals largely with occultism, and partly with philosophical matters.

AHOBILA (fl. 17th cent.). A Sanskrit author of *Saṅgīta-pārijāta* (q.v.), an important work on music, which was tr. into Persian by Dīnānātha in 1724.

AIHOLE INSCRIPTION. A Sanskrit inscription of Pulakeśin II, dated A.D. 634, which is a landmark in the history of Sanskrit literature. Its importance lies in the fact that it is the only definite means of determining the lower terminus of the date of Kālidāsa as well as of Bhāravi both of whom are mentioned in it.

AINDRA-VYĀKARAṆA. A Sanskrit grammatical work, believed to have been written under instructions of the great pre-Pāṇini grammarian Indra.

AITAREYA-ĀRAṆYAKA. See *Āraṇyaka*.

AITAREYA-BRĀHMAṆA. See *Brāhmaṇa*.

AITAREYA-UPANISHAD. See *Upanishad*.

AIYANGAR, S. KRISHṆASWAMI. A modern scholar, whose chief works are *Ancient Indian Economic Thought* (Banaras, 1939), *Studies in Gupta History*, *Historical Inscriptions of South India* (with R. Sewell, 1932) ed. of *Parama-saṁhitā* and *Śrī Rāmānujāchārya*.

AJAḌA-PRAMĀTṚI-SIDDHI. A Sanskrit work on Kashmirian Śaiva philosophy, written by Utpala.

AJAYAPĀLA (fl. 12th cent.). A Buddhist Sanskrit lexicographer and author of the *Nānārtha saṅgraha*, available only in MSS. The work contains about 1730 words mostly found in the *Śāśvatakośa*, arranged after initial letters. The author is quoted in *Gaṇaratnamahodadhi* (A.D. 1140) by Sarvānanda, by Keśavasvāmin and others.

AJITA-ŚĀNTI-LAGHU-STAVANA. Same as *Ullāsi-kkama-thaya* (q.v.).

AJITA-ŚĀNTI-STAVA (*Ajiya-sānti-thaya*). A Prakrit poem in 37-40 verses by Ṇandisheṇa (fl. probably 10th cent.), which extols Ajita and Śānti, the 2nd and 16th Tīrthaṅkaras together, because both are said to have spent the rainy season in the caves of the Śatruñjaya mountain. The hymn, composed in various rare and artificial metres, is recited by special singers at the confession festivals. Besides the Avachuri comm. by Nandisheṇa himself, there are other comms. too on this work.

AJITA-ŚANTI-STAVA (*Ajiya-sānti-thaya*). A Jaina Prakrit stotra by Vīragaṇin (fl. 12-13th

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cent.), glorifying Śānti, the 16th Tīrthankara.

AJIYA-SĀNTI-THAYA. See *Ajita-śānti-stava*.

AKALAṄKA (Akalaṅkadeva; fl. 7th cent.). A Jaina Sanskrit logician of South India, whose works are *Rājavārttika* (a comm. on Umāsvāmin's *Tattvārthādhigama-sūtra*), *Ashṭa-śatī* (a comm. on Samantabhadra's *Āptamī-māṁsā*), *Nyāya-viniśchaya*, *Laghīyastraya* and *Svarūpa-sambhodhana* (the last three on logic). A treatise on expiatory rites, *Prāyaśchitta-grantha* (or *Prāyaśchittavidhi*) is also ascribed to him. His views are opposed by Kumārila (q.v.), whilst Vidyānanda and Prabhāchandra defend Akalaṅka against Kumarila.

AKHILĀNANDA ŚARMĀ. A Sanskrit poet, whose chief work *Dayānanda-digvijaya* (pub. with Hindi tr. ; Allahābad, 1910), describes the life and mission of Svāmī Dayānanda Sarasvatī.

AKLUJKAR, ASOK. A modern scholar, whose chief study is on *Vākyapadīya*.

AKSHAPĀDA. (fl. *c*. 150). A Sanskrit writer, to whom is ascribed the true Nyāya philosophy ; sometimes identified with Gotama or Gautama (q.v.).

AKSHAYAKUMĀRĪ DEVĪ. A modern writer, who, in her *Biographical Dictionary of Purāṇic Personages* deals under 22 sections with Vedic and Purāṇic deities.

ALAKA. Same as Alaṭa (q.v.).

ALAMELAMMA (fl. Ist half of 20th cent.). A Sanskrit poetess of Mysore, whose *Buddha-charitrāmṛita* (1922) gives an account of the Buddha.

ALAṄKĀRA-KAUSTUBHA. A celebrated Sanskrit work on poetics by Kavikarṇapūra (q.v.). Composed in 10 chapters (kiraṇas) : *Kāvya-lakshaṇa*, *Śabdārtha*, *Dhvani*, *Guṇībhūta-vyangya*, *Rasa-bhāva-tadbheda*, *Guṇa*, *Śabdā-laṅkāra*, *Arthālaṅkāra*, *Rīti*, and *Dosha*, most of the illustrative verses are in praise of Kṛishṇa, and the subject-matter follows the *Kāvya-prakāśa* (q.v.) in treatment.

ALAṄKĀRA-KAUSTUBHA. Name of several Sanskrit works, written by Kalyāṇa Subrahmaṇya and Viśveśvara.

ALAṄKĀRA-RATNĀKARA. See *Śobhākara*.

ALAṄKĀRA-SAṄGRAHA. Same as Jayadeva's *Chandraloka* (q.v.).

ALAṄKĀRA-SĀRA-SAṄGRAHA. A celebrated Sanskrit work on poetics by Udbhaṭa (q.v.), also called *Kāvyālaṅkāra-sāra-saṅgraha or Kāvyālaṅkāra-saṅgraha*. It defines 41 Alaṅkāras in about 79 verses and illustrates them in about a hundred stanzas, taken from his own *Kumārasambhava*. Divided into six chapters, the work was commented upon by Pratīhārendurāja about the middle of the 10th century. The work, though closely follows Bhāmaha (q.v.) in the treatment of Alaṅkāras, expresses certain independent views, which threw Bhāmaha into long oblivion. See *Udbhaṭa*.

ALAṄKĀRA-SARVASVA. A Sanskrit work, composed about A.D. 1125 by Ruyyaka (q.v.), which consists of three parts, viz., *Sūtra*, *Vṛitti* and *Udāharaṇa*. While some scholars are of the view that the first two parts were written by Ruyyaka, others regard that the Sūtra portion was written by Ruyyaka and the Vṛitti by Maṅkhaka or Maṅkhuka. The work is important for its acute analysis of the scope and nature of individual poetic figures; two new figures, viz., *Vikalpa* and *Vichitra* are mentioned in it. The work displays a remarkable degree of insight and independence of judgement; its author is a staunch advocate of the Dhvani school and briefly summarises the views of Bhāmaha,

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Udbhaṭa, Vāmana, Rudraṭa, Vakroktijīvita, Vyaktiviveka, and Dhvanikāra on the essence of poetry.

ALAṄKĀRA-SARVASVA. A Sanskrit work, not yet printed, by an unknown author, dealing with the general topics of the Alaṅkara-śāstra.

ALAṄKĀRA-SARVASVA. A Sanskrit work by one Keśavamiśra.

ALAṬA. A Kashmirian Sanskrit writer, who is also called Alaka or Allaṭa. Son of Rājanaka Jayānaka, he is the author of a small portion of *Kavya-prakāśa* (q.v.), left incomplete by Mammaṭa, and of *Vishamapadoddyota*, a comm. on Ratnākara's *Hara-vijaya* (q.v.); his date is uncertain.

ALBASTER, HENRY (d. 1884). A scholar, who tr. into English several Siamese texts; his popular work is *The Wheel of Law: Buddhism* (London, 1871).

ALBRIGHT, WILLIAM F. A modern distinguished Middle East archaeologist and foremost authority on Biblical archaeology, with whom Dumont (q.v.) had collaborated from the Vedic side. Albright is the joint author of a paper 'A parallel between Indic and Babylonian Sacrificial Ritual', with reference to the *Aśvamedha*. Albright worked on the Hittite also, where again Dumont collaborated with reference to the Indo-Āryan names of kings in the tablets discovered in Anatolia. (Vide—Appendix, Indo-Aryan Names from Mittani, Nuzu, and Syro-Palestinian documents in *Analecta Orientalia* 26, Rome, 1948). According to Albright, the names of kings in the tablets, are Sanskritic and not Iranian and the date of these, as well as those of some Vedic gods in these tablets, was late 18th cent. B.C.

ALI, S.M. A modern scholar, whose chief work is *The Geography of the Purāṇas* (New Delhi, 1966).

ALIKHANOVA, Y.M. A modern Russian Indologist, at present in Moscow University; she has tr. into Russian the most important work of poetics, *Dhvanyāloka* with a detailed introduction (1974). She has also tr. and pub. an anthology of Indian lyrics (Amaru, Hāla, Bhartṛihari) along with V.V. Vertogradova (1978). She has also written a general essay on Ancient Indian Theatre (1975).

ALLADIN AND THE WONDERFUL LAMP. A popular tale of Middle-East origin, of which Sanskrit version was pub. in the *Sahṛidayā* (IV), Śrīraṅgam.

ALLAHABAD STONE PILLAR INSCRIPTION. A Sanskrit inscription, which is Harisheṇa's panegyric of the Gupta king Samudragupta. Consisting of eight verses, a long prose passage and a concluding verse, it testifies to the fact that Kāvya, in a fairly developed form, existed in that remote age.

ALLARĀJA. (fl. early 14th cent.). Son of Hammīra, the Chāhamāna king and author in Sanskrit of *Rasaratna-pradīpikā*, a small treatise on poetics intended for beginners.

ALLAṬA. Same as Alaṭa (q.v.).

ALLEN, W.S. (d. 1965). An English Indologist, whose chief works are *Phonetics in Ancient India* (on the phonetic observations of the ancient Indian Sanskrit grammarians ; Oxford, 1953) and a catalogue of coins (1936).

ALLOPANISHAD (*Alla Upanishad*). A Sanskrit work by a Hindu courtier (fl. 16th cent.) of Emperor Akbar, which was an apocryphal chapter of the *Atharvaveda*. Beginning with salutation to Gaṇeśa and the invocation of the mystic 'Om', it states that he who sustains

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all things and is the bestower of blessings is Allāh, and he is identical with Mitra, Varuṇa and Indra. Akbar is described as a messenger of God and a prophet *rasul*, but not *Al-rasul*.

ALMODA VIŚVEŚVARA. A Sanskrit and Prakrit dramatist, son of Lakshmīdhara of Pāṇḍe family, and author of three dramas : *Navamālikā* (on the amours of Vijayasena and Navamālikā of Avanti), *Rukmiṇī-pariṇayam* and *Śṛiṅgāra-mañjarī* (the last one in Prakrit); his date is uncertain.

ĀLOKA. A famous Sanskrit comm. by Pakshadhara Miśra on Gaṅgeśa's *Tattva-chintāmaṇi* (q.v.).

ALSDORF, LUDWIG (1904-). A celebrated German Indologist, who was a student of Schubring and Lüders. A Jaina specialist, his chief studies are *Der Kumārapāla-pratibodha* (1928), *Apabhraṁśa Studien* (on the problems of Apabhraṁśa grammar), on the Jaina *Harivaṁśa-purāṇa* (Hamburg, 1936) as also on the *Vasudevahiṇḍi* and on the earliest preserved version of the *Bṛihat-kathā*; he has also tr. with Notes the *Pancha-tantra*. Among his papers are : 'The Pratyayas, a contribution to Mathematics', 'Two new proofs towards the Indian origin of *Thousand and One Nights*', on the historicity of the Buddhist Councils, a critical study of some parts of the Mahāvastu and on the necessity of revising older editions of Pali texts. He has prepared also a monograph on the spiritual ties between Germany and India (1942) as also a book on Indian National Movement (1943). His recent works are *Vorderindien : Bhārat, Pākistan, Ceylon* (1955), *Beiträge zur Geschichte von Vegetarismus and Rinderverehrung* in *Indien* (1961), *Aśokas Separatedikte von Dhauli und Jaugaḍa* (1962), and ed. of Lüder's *Varuṇa* (2 Vols., 1951-59). He is Editor-in-Chief of *Critical Pali Dictionary*.

ALTANGEREL. A modern Mongolian scholar, who was for the most part engaged in translating into Mongolian the comms. on the *Kāvyādarśa* as written in the Tibetan language by Mongol authors. He wrote also some articles on the *Kāvyādarśa* and its Mongolian commentaries.

ALTEKAR, A.S. A modern scholar, whose chief works are *Education in Ancient India* (1944), *A New History of the Indian People* (1946) and important articles on coins and Purāṇic studies. Altekar gives the dates for the Dāśarājña (1900 B.C.), Gṛitsmada (2700 B.C.), Atri (2600 B.C.), Chitraratha (2000 B C.), Śrinjaya Sahadeva (2000-1800 B.C.), Viśvāmitra (2300 B.C.), etc. and assigns the hymnal activity of the Vedic period to 2700-2500 B.C., the Brāhmaṇa period to 1600-1000 B.C., and the Upanishads to 1200-600 B.C., while the Mahābhārata War is placed in *c.* 1400 B.C.

ALTUCHOV, N. A modern Indologist of Uruguay (South America), who has pub. *Elemental Grammar of Sanskrit*, which is probably the first grammar pub. in S. America and in one of a very few ed. in Spanish. He has also written various articles concerning Indian culture, which have been pub. in Buenos Aires and Montevideo.

ALWIS, JAMES D' (1823-78). A Siṁhalese scholar, who tr. Book 6 of Kachchāyan's Pali grammar into English under the title : *An Introduction to Kachchāyana's Grammar of the Pali Language* (Colombo-London, 1863) as also tr. into English *Hattha-vanaggala-vihāra-vaṁsa*, with notes. He compiled also *Descriptive Catalogue of Sanskrit, Pali and Sinhalese Literary Works of Ceylon* (Vol. I, Colombo, 1870).

AMALĀNANDA. A Sanskrit writer on philosophy and author of *Kalpataru*, a comm. on the *Bhāmatī* (q.v.) ; his time is uncertain.

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AMALDHARI SINGH. A Sanskrit scholar, whose chief works are *Kālidāsa* (a critical study) and a Hindi tr. of *Pātañjala Yoga-sūtram*.

AMĀMA-CHARITA. A Sanskrit poem in 30 cantos, by Muniratna Sūri (q.v.), a Jaina poet.

Describing in melodious verse the life of Amāmasvāmī, the poem was composed at Patna in Saṁ. 1252 (1194) and read in the temple of Śāntinātha in praise of Purṇapāla, Yaśaḥpāla, Mana and Mahānanda.

AMAR NĀTH PĀNḌEY (1937-). A Sanskrit scholar, whose chief works are *Bāṇabhaṭṭa kā Sāhityika Anuśīlana* (criticism in Hindi) and ed. of *Daśarūpaka* with the comm. *Daśarūpakadīpikā* by Bahurūpa Miśra.

AMAR NATH SHĀSTRĪ. A modern Vedic scholar, whose chief work in Hindi is *Vaidika Svara Samīkshā* (1964).

AMARA (Amarasiṁha). A Sanskrit lexicographer and the author of the celebrated *Nāmaliṅgānuśāsana*, usually called the Amarakośa (q.v.). Tradition makes him one of the 'nine gems' at the court of king Vikramāditya, whose identity has not yet been established by scholars. He is known as a poet and was certainly a Buddhist who knew the Mahāyāna and used Kālidāsa. His time is uncertain but he probably flourished before the 8th cent. A.D. In the lexicographical work, Amara was preceded by Vyādi, Dhanvantari, Vararuchi, Kātya or Kātyāyana, and Vāchaspati, among authors, and by the *Trikāṇḍa*, the *Utpalinī* and the *Mālā* as is known from the *Amarakośa's* commentators, Kshīrasvāmin and Sarvānanda, but his greatness lies in the fact that his work threw into oblivion all its predecessors.

AMARACHANDRA (fl. middle 13th cent.). A Jaina Sanskrit poet, who was a resident of the town of Vagata near Anhilviḍ; he was also called Amara. A pupil of Jinadatta Sūri, he flourished under Vīsaladeva of Gujarāt, by whom he was greatly honoured. Among his works, the best known is *Bālabhārata* (q.v.), an epitome of the *Mahābhārata*; he wrote treatises on poetics : *Kāvyakalpalatā* (in collaboration with Arisimha ; q.v.) and *Kaviśikshā* ; on metrics : *Chhandoratnāvalī* and *Muktāvali*; and on technical subjects : *Kalā-kalāpa*; and the poem *Padmānanda-mahā-kāvya*, otherwise known as *Śrī-Jitendra-charita* (1241), which, though intended to give the lives of all the 23 Jinas, describes in 17 cantos only the life of Ṛishabha, the first Jina in an ornate style. He also wrote a gloss on *Kāvyakalpalatā*, entitled *Kaviśikshāvṛitti*.

AMARAKĪRTIGAṆI (fl. 1190). A Jaina Apabhraṁśa poet and author of *Chhakkammovaesa* (*Shaṭkarmopadeśa*), a poem (A.D. 1190) in 14 cantos, dealing with the six-fold duties (worship of god, attendance on the teacher, study of sacred texts, self-restraint, austerity and charity) of a householder with illustrative stories. The poet mentions several other works written by him, viz., *Neminātha-chariu*, *Mahāvīra-chariu*, *Jasahara-chariu*, *Dhamma-charina-tippaṇa*, *Suhāsiyarayaṇa-ṇaihī*, *Dhammovaesa-chūḍāmaṇi* and *Jhāṇa-paiu*. Fifth in succession from Amitagati (q.v.), the poet belonged to the Māthura-saṅgha.

AMARAKOŚA. A celebrated standard Sanskrit lexicon by Amara (q.v.), arranged in three books, viz., *Svarādi-kāṇḍa* *Bhūmyādi-kāṇḍa* and *Sāmānya-kāṇḍa*. The work is synonymicon, and its last part contains an appendix on homonyms (as in the Vedic Nighaṇṭus), indeclinables and genders. The lexicon enjoyed wide popularity as is revealed by the frequency it is quoted by comms. and by very large number of comms. that have been composed on it. The oldest extant, and

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at the time the most important, comm. is the *Udghāṭana*, composed by Kshīrasvāmin (11th cent.) who quotes Rājaśekhara and Bhoja and is quoted by Vardhamāna and in the *Gaṇa-ratna-mahodadhi*. The other important commentators are Sarvānanda Vandyaghaṭiya of Bengal who composed the comm. called *Tīkāsarvasva* in 1159, Subhūti (or Subhūti-chandra), whose *Kāmadhenu* is extant only in its Tibetan version, but is often quoted by Bengal commentators, and Bṛihaspati Rāyamukuṭamaṇi (or simply Rāyamukuṭa) who wrote his *Padachandrikā* in A.D. 1431. There were commentators in later centuries too. Thus to the 17th century belong Nārāyaṇa-śarman (1619), Rāmanātha Vidyāvāchaspati (1633), and Mathureśa Vidyālaṅkāra (1666), while still later are Mahādeva, Maheśvara and others.

AMARASIṀHA. Same as Amara (q.v.).

AMARU (Amaruka; fl. 7th cent.). A Sanskrit poet and author of the *Amaru-śataka*, a centum of verses named after him. As the Śataka is quoted by Vāmana (A.D. 800) and Ānandavardhana (A.D. 850), the poet must have flourished before 800. He is identified with the grammarian Bhartṛihari, and with Bhartṛihari, the half brother of one Vikramāditya; this identification, however, lacks confirmation. The legend goes that the soul of Śaṅkarāchārya entered into the dead body of king Amaru and it was then he composed his poem.

AMARUKA. Same as Amaru (q.v.).

AMARU-ŚATAKA. A centum of Sanskrit verses named after Amaru (q.v.).

The Śataka is found in four different versions having only 51 verses in common; the number of verses varying from 96 to 115. The poet has dealt with various aspects of love, particularly depicting the relation of lovers. The Śataka has been expounded as illustrating types of heroines or some figures of speech. Jñānānanda has expounded this Śataka as conveying erotical as well as philosophical significance, but Amaru does not seem to have concerned himself much with either.

AMBAṬṬHA-SUTTA. The third *Sutta* of the *Dīgha-nikāya* (q.v.).

AMBIKĀDATTA VYĀSA (1859-1901). A Sanskrit writer of Jaipur, whose chief work is *Śivarāja-vijaya*, a historical prose narrative on the life of Śivājī. His minor poems are: *Ratnāshṭaka*, *Prastāra-dīpikā*, *Gaṇeśa-śataka* and *Śiva-vivāha*.

AMĪR CHANDRA SHĀSTRI. A modern poet, whose *Gīti-kādambarī* (1969) includes some long traditional poems; he is also the author of *Rasa-siddhānta* (tr.).

AMITAGATI. A Sanskrit poet, who was a Digambara Jaina ascetic and pupil of Mādhavasena. He is the author of the *Subhāshita-ratna-sandoha* 'Collection of Jewels of Happy Sayings' (A.D. 994; q.v.), a poem dealing with Jaina ethics. His other work is *Dharma-parīkshā* (A.D. 1014) which contains instructions to establish the superiority of Jainism over orthodox Hinduism; the assault on Brahmanism is supported with much legendary matter. He claims to have been honoured by Bhoja, Muñja and Sindhula, and composed a compendium of Jaina philosophy called *Pañcha-saṅgraha*.

AMMALĀCHĀRYA. See *Varadāchārya*.

AMMER, KARL. A modern German Indologist, who has pub. primarily in the field of general linguistics. He taught Sanskrit at the University of Halle.

AMOGHAVARSHA (r. between 814 and 878). A Rāshṭrakūṭa king of Karnāṭaka, who was a great patron of art and literature. He is the

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author in Sanskrit of *Praśnottara-mālikā*, a work on Jaina ethics and in Kannaḍa *Kavirāja-mārga* on rhetorics. See *Mahāvīra*, *Śākaṭāyana* and *Jinasena*.

AMOGHAVṚITTI. See *Śākaṭāyana*.

AMṚITABHĀRATĪ. A Sanskrit writer belonging to the Sārasvata school of grammar, a pupil of Amalasarasvatī and author of *Subodhikā*, a comm. written in 1497. See *Sārasvata-vyākarana*.

AMṚITACHANDRA (fl. 9th cent.). A Jaina Sanskrit writer, who expounded Kundakunda's works and also wrote the *Tattvārthasāra*, *Purushārtha-siddhyupāya*, etc.

AMṚITAMANTHANA. A Sanskrit play, composed by the god Brahmā himself as is mentioned in the *Nāṭya-śāstra* (q.v.).

AṀŚUBODHINI-ŚĀSTRA. A Sanskrit treatise on Physics, ascribed to sage Bhāradvāja and other ancient sages.

ANĀGATA-VAṀSA A Pali kāvya in 142 verses, composed by Kassapa (q.v.), perhaps of the 11th cent. A.D. It is a continuation of the *Buddha-vaṁsa* (q.v.) as it gives a detailed account of the future Buddha Maitreya and his contemporary Chakravartin Śaṅkha. The manuscripts of this work are dissimilar in form and content. One version of the work, written partly in prose and partly in verse, is composed in the form of a dialogue between the Buddha and Sāriputta and deals with the decadance and eventual extinction of Buddhism, the Buddhist literature, the glory and influence of Buddhism, etc. Another version, entirely in prose, describes the ten future Buddhas of whom Maitreya is one. A third manuscript, in verse alone, gives an account of the future Buddha Maitreya and his contemporary Chakravartin Śaṅkha. This future Buddha would be born in a rich Brāhmaṇa family but would later on renounce the world. Having obtained the highest knowledge, he would then set in motion the wheel of law.

ĀNANDA. A Buddhist Pali writer of Ceylon, who hailed from the mainland of India like Buddhadatta (q.v.). He is the author of the *Mūlaṭīkā* or *Abhidhamma-mūlaṭīkā*, the oldest comm. on the *Aṭṭhakathās* of *Abhidhamma*. He seems to be a contemporary of Buddhaghosha (fl. early 5th cent. A.D.), for he wrote his comm. at the instance of Buddhamitta who was instrumental in persuading Buddhaghosha to compose his *Papañchasūdanī* (q.v.).

ĀNANDA. See *Madhavānala-kāmakandalā-kathā*.

ĀNANDACHANDRA. A modern Sanskrit scholar, who ed. and pub. the *Lāṭyāyana-śrautasūtra*.

ĀNANDAGIRI (fl. 9th cent.). A pupil of Śankarāchārya and author of Sankrit works: *Śaṅkara-vijaya*, *Nyāya-nirṇaya* and *Tarka saṅgraha* (qq.v.); he is also called Ānanda-jñāna.

ĀNANDAJÑĀNA See *Ānandagiri*.

ĀNANDALAHARĪ. A Sanskrit poem in about 104 verses, attributed to Śaṅkarāchārya (q.v.). It is in praise of Tripurasundarī and is mixed with mystical doctrine.

ĀNANDATIRTHA (fl. 1200-1280). A Sanskrit scholar, who wrote a comm. on the whole of *Ṛigveda*; he was also called Pūrṇa-yajña, Madhva, etc.

ĀNANDAVARDHANA (fl. 855). A Sanskrit poet and rhetorician, who was patronised by king Avantivarman of Kashmir (A.D. 855-84). Son of one Nonopādhyāya, he composed the *Devī-śataka* (q.v.) on Pārvatī, which is melo-

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dious, notwithstanding the abundant use of the *Śabdālaṅkāras* in it. He is the author of the celebrated and epoch-making *Dhvanyāloka* (q.v.); the Prakrit poem *Vishamabāṇa-līlā* (or *Ānandakathā*) and the Sanskrit poem *Arjuna-charita* (or *Tridaśānanda*) are also ascribed to him by his commentators. He himself refers to his work, entitled *Dharmottamā*, a comm. on the *Pramāṇa-viniśchaya* of Dharamakīrti. Yet another work is *Tattvāloka*, which discusses the relation between Śāstranaya and Kāvyanaya. Ānandavarḍhana, for the first time, succeeded in establishing that Dhvani or suggested sense is the soul of poetry.

ĀNANDA-VṚINDĀVANA - CHAMPŪ. See *Kavikarṇapūra.*

ANAṄGAHARSHA MĀTRARĀJA. A Sanskrit dramatist, who was a Kalachuri king and was son of Narendravardhana; he was perhaps a ruler of Chedi country with its capital at Māhishmatī. He is often referred to as Māyurāja and must have fl. before the close of the 8th cent. A.D., as Dāmodaragupta in his *Kuṭṭanīmata* laments his death; verses of Māyurāja are quoted in the *Śūkti-muktā-valī* (q.v.). From Abhinavagupta's references, it is known that the dramatist composed two plays—the *Udātta-rāghava* (q.v.), based on the *Rāmāyaṇa*, and the *Tāpasa-vatsarāja* (q.v.), dealing with the story of Udayana, Vāsavadattā and Padmāvatī.

ANANT KṚISHṆA SHĀSTRĪ. A modern scholar, who has ed. the *Aitareya-brāhmaṇa* of *Ṛigveda*, along with the comm. *Sukhāpradā* of Shaḍguruśisya (3 Vols., 1942-55); he has written also several articles on Prahlāda-charita as presented in the Purāṇas.

ANANTA. A Sanskrit author of *Kāmasamūha* (A.D. 1457), which discusses almost all aspects of love.

ANANTA. (fl. 18th cent.). A Sanskrit writer, patronised by Pratāpasimha of Jaipur, and author of *Pratāpa-kalpadruma*, an Āyurvedic work.

ANANTABHAṬṬA. (fl. *c.* 1500). A Sanskrit author of *Bhārata-champū*, dealing with the *Mahābhārata* story in 12 *stabakas.*

ANANTABHAṬṬA. (fl. 18th cent.). A Sanskrit writer, who at the instance of Sangrāma-simha, compiled *Sadāchāra-rahasya*, a work on Dharmaśāstra.

ANANTĀCHĀRYA, V. (fl. early 20th cent.). A Sanskrit writer, who was Sanskrit Paṇḍita at Pachayappā's College, Madras. His *Nāṭaka-kathā-saṅgraha* contains summaries of the plays of Kālidāsa and Bhavabhūti and three other plays.

ANANTADEVA. A Sanskrit author of *Smṛiti-kaustubha*, a Dharmaśāstra digest, written under the patronage of Bāz Bahādur (1638-78) of Almorā.

ANANTAKṚISHṆA ŚĀSTRĪ, N. (fl. early 20th cent.). An Advaitic scholar, who was attached for the greater part of his life to the Calcutta University, was most active and productive, and in addition to editing Advaitic works, himself wrote a number of didactic works criticising the position of the followers of Rāmānuja and Madhva (qq.v.).

ANANTAKṚISHṆA ŚĀSTRĪ, N.S. A modern Sanskrit author of *Vivāha-samaya-mīmāṁsā-abdhi-yāna-vimarśau* (1913), a polemical work on the subjects of the age of marriage and sea-travel.

ANANTALWAR. A modern Sanskrit poet, who was later Pontiff at the Melkote Śrivaishṇava Math. He has composed a poem called *Marjanī* on the noble role of the broomstick and in a whole *śataka* again, expatiates on the glory of the broomstick.

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ANANTANĀRĀYAṆA (fl. 17th cent.). A Sanskrit poet, a grandson of Appayya Dīkshita (q.v.) and author of a devotional work *Gīta-śaṅkara* on the model of *Gīta-govinda* (q.v.) of Jayadeva; *Gīta-śaṅkara* provides an excellent theme for a dance-drama.

ANANTANĀRĀYAṆA. A Sanskrit court-poet of Sarphojī, king of Tanjore (r. 1711-28) and author of *Rāghava-charita* (also known as *Saṅgraha-rāmāyaṇa*), describing the story of Rāma in 12 cantos ; the poem is ascribed to king Sarphojī, but in the colophon to the 2nd canto in one of the manuscripts, it is written that the poem was actually composed by Pañcharatna and the work was put in the name of poet's patron. Anantanārāyaṇa, a court-poet of king Sarphoji was called Pañcha-ratna.

ANANTARĀMA (fl. 18th cent.). A Sanskrit author of *Sahānumaraṇa-viveka*, a work on Dharmaśāstra.

ANANTA SHARMĀ TRIPĀTHĪ. A modern Sanskrit writer, who has made a sustained effort in rendering all the plays of Shakespeare into Sanskrit.

ANARGHA-RĀGHAVA. A Sanskrit drama in 7 Acts by Murāri (q.v.), which is based on the the *Rāmāyaṇa* story but with substantial changes.

Sage Viśvāmitra arrives to take Rāma and Lakshmaṇa to subdue the Rākshasas who have been troubling his hermitage and Daśa-ratha reluctantly agrees. In the forest, Rāma kills the demoness Tāḍakā, overcoming his initial hesitation in slaying a female. Viśvā-mitra then suggests a visit to Janaka and Mithilā after a description of both; Janaka's daughter Sītā is now ripe for marriage and Rāvaṇa seeks her hand. Janaka accompanied by Śatānanda, receives Rāma, but hesitates to put Rāma to the severe test involved in bend-ing Śiva's bow. Rāvaṇa's envoy arrives to demand Sītā's hand, but indignantly declines the request that his master should bend the bow. Rāma is allowed to make the trial and report comes that Rāma has wonderfully broken the bow. He is promised Sitā's hand and other sons of Daśaratha are also married with Sītā's sisters. Rāvaṇa's minister Mālyavant laments the failure of his scheme to win Sītā and thinks of another move: Rāvaṇa's sister, Śūrpaṇakhā is asked to assume the disguise of Mantharā. Daśaratha resolves to transfer his kingdom to Rāma, but Mantharā (Śūrpaṇakhā in disguise) bears a fatal message from Kaikeyī, bidding Daśar-ratha grant the two boons of the banishment of Rāma and the coronation of Bharata. A conversation between Jāmbavanta and an ascetic Sravaṇā reports the advent and doings of Rāma in the forest. Śravaṇā goes to Sugrīva to bespeak a kindly welcome for wayfarers. Jāmbavanta overhears a dialogue between Rāvaṇa, disguised as a juggler, and Laksh-maṇa. The vulture Jaṭāyu then reports the appearance of Rāvaṇa and Māṛīcha in the forest. Jāmbavanta goes to warn Sugrīva of the danger, while Jaṭāyu sees Sītā being carried away by Rāvaṇa and pursues him. Rāma and Lakshmaṇa then appear wandering in grief in vain search. They hear a cry and see the friendly chief, Guha, being assailed by the headless Kabandha. Lakshmaṇa rescues him, but in doing so, knocks off the tree, on which is suspended the skeleton of Duṇdubhi, much to the annoyance of Vālin, who appears, and after a lengthy conversation challenges Rāma to battle. Lakshmaṇa and Guha describe the fight and death of Vālin. Voices from behind the scenes report the coronation of Sugrīva, his determination to aid Rāma in the recovery of Sītā, Rāma's departure for battle and death of Kumbha-karṇa and Meghanāda. Then Rāvaṇa goes for the battle and the struggle is described by two Vidyādharas. The last Act shows the departure from Laṇkā by Kubera's car of

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Rāma, Sītā, Lakshmaṇa, Vibhīshaṇa and Sugrīva. They travel by the celestial regions and go to Ayodhyā, where the priest Vasishṭha waits with Rāma's brothers to crown Rāma as king.

According to Keith, the play bears ample testimony to the linguistic abilities of its author, though as a drama its defects are too obvious.

ANDERSON, DINES (1861-1940). A Danish scholar, whose chief works are *Pali Reader* (1901) and *Pali Glossary* (1907); he also tr. selected legends from *Rasavāhini* (q.v.) and with Helmer Smith (1882-1956) ed. *Suttanipāta* (q.v.). He worked also on the *Critical Pali-English Dictionary*. See *Smith, Helmer*.

ANDERSON, G. A Swedish Indologist, whose chief work is *Hinduistisk livssyn. Jīvasthitikathana ur Kulārṇava Tantra* (1971), a study on *Kulārṇava-tantra* (q.v.).

ANEKĀRTHA-KOŚA. A Sanskrit lexicon by Maṅkha with his own comm.; it uses the lexical works of Amara, Śāśvata, Halāyudha and Dhanvantari.

ANEKĀRTHA-ŚABDAKOŚA. See *Medinī-kośa*.

ANEKĀRTHA-SAMUCHCHAYA. A lexicon by Śāśvata (q.v.), which contains homonyms arranged in a special order and then indeclinables.

ANEKĀRTHA-SAṄGRAHA. A Sanskrit lexicon by Hemachandra (q.v.), dealing with synonyms. Consisting of nearly 1829 stanzas, it is divided into six Kāṇḍas, which are arranged after the number of syllables, and in a two-fold alphabetical order after the final and initial letters, with a supplementary Kāṇḍa on the indeclinables.

ANEKĀRTHA-TILAKA. See *Mahīpa*.

ANESAKI, M. (1873-1949). A Japanese scholar, whose chief work is *Concordance of Pali Texts with their Chinese Version*.

AṆEY, M. S. (1880-1968). A well-known freedom fighter, a student of Bālgangādhar Tilak and a modern Sanskrit poet, whose Sanskrit epic, *Tilaka-yaśorṇava* in 41 cantos and 12,000 flowing *Anushṭubh* verses (1969-70) is a very long account of Tilak, the tense activities of his times and the stalwarts who were his contemporaries; the account is historically valuable for the exact dates given for all the incidents and the numerous photographs of those times, which Aṇey's publishers in Poona, after the author's death, added to the publication.

AṄGA. Jaina canonical works in Prakrit, which form the first part of the *Siddhānta*; for detailed information, see *Siddhānta*. Traditionally, their number is 12, which are in the following order:—

(i) *Āyāraṅga-sutta* (*Āchāraṅga-sūtra*). The first Aṅga, which in its two lengthy sections deals with the way of life (āyāra, Sansk. āchāra) of a monk. While the first section consists mainly of exhortations and warnings, e.g., the warning against any kind of killing or injury of living creature, the second one described as 'Chūlās' i.e. 'appendices' describes dry rules for begging and wandering, the daily life of the monks and nuns as also materials for a biography of Mahāvīra.

(ii) *Sūyagaḍaṅga* (*Sūtrakṛitāṅga*). The explicit purpose of the second Aṅga, consisting of two books, is to keep young monks away from the heretical doctrine of other teachers, to warn them of all dangers and temptations, to confirm them in their faith and thus lead them to the highest goal.

(iii) *Thāṇaṅga* (*Sthānaṅga*). This third Aṅga discusses various religious matters in the numerical order from 1 to 10; some short parables also occur.

(iv) *Samavāyaṅga*. The fourth Aṅga is a

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sort of continuation of the third Aṅga, the matter of the first two-thirds being arranged in numerical groups. The numbers, however, do not cease at 10, but run far beyond 100 and as far as a million. The work begins with an enumeration of the twelve Aṅgas and a table of contents of the fourteen Puvvas.

(v) *Bhagavatī-viyāha-pannatti* (Bhagavatī-vyākhya-prajñapti). This fifth Aṅga, briefly called Bhagavatī, is partly in catechistic form (Mahāvīra replying to the questions of his principal disciple Goyama Indabhūti) and partly in the form of dialogue-legends and deals with Jaina dogmatics. The work gives a vivid picture of the life and work of Mahāvīra, his relationship to his disciples and contemporaries, as also an account of the predecessors of Mahāvīra and of pious ascetics, who attained great divinity.

(vi) *Nāyā-dhammakahāo* (Jñātādharma-kathāḥ). This sixth Aṅga means 'Examples and religious narratives'. Consisting of two parts, Book I has 21 chapters, each of which describes an independent narrative, while Book II is more allied to the seventh and ninth Aṅgas; the story of goddess Kāli occurs here. The Digambara Jainas have given the title, *Jñātṛi-dharma-kathāṅga* to the sixth Aṅga of the Śvetāmbaras, viz., *Nāyā-dhammakahāo*.

(vii) *Uvāsagadasāo* (Upāsakadaśāḥ). This seventh Aṅga, consisting of ten chapters, prescribes the duties of the lay adherents; there are also legends of ten pious householders, most of them wealthy merchants, who were eventually converted to Jainism. The legends are told after a stereotyped pattern in the most monotonous manner.

(viii) *Antagaḍadasāo* (Antakṛiddaśāḥ). This eighth Aṅga deals with the pious ascetics; originally it consisted of 10 chapters but is now divided into eight sections. There are several comms. on it, including one by Abhayadeva Sūri.

(ix) *Anuttarovavāiyadasāo* (Anuttaraupapātikadaśāḥ). This ninth Aṅga, consisting of ten chapters, deals with pious ascetics, who have attained the highest regions of heaven. It is now divided into three sections with 33 lessons; there are several comms. on it. This Aṅga embodies the Kṛishṇa legend in a corrupted Jaina version, related so as to suit Jaina requirements; here Kṛishṇa is made into a pious Jaina.

(x) *Paṇhā-vāgaraṇāim* (Praśna-vyākaraṇāni). This tenth Aṅga, which is in the form of questions and explanations, deals in its ten sections with the five great vows and the five corresponding virtues.

(xi) *Vivāga-suyam* (Vipāka-śrutam). This eleventh Aṅga describes legends on the consequences of good and evil deeds. Goyama Indabhūti, the oldest pupil of Mahāvīra, sees various unhappy people, and at his request Mahāvīra explains by what actions in a former birth the person has deserved such misfortune.

(xii) *Diṭṭhivāya* (Dṛishtivāda). This twelfth Aṅga, a doctrine of the various views, has five divisions and deals with: (i) *Parikammam* (16 preparations for the right comprehension of *Sūtras*), (ii) *Suttāi* (88 Sūtras in which the heretical doctrines are confuted), (iii) *Puvvagae* (the 14 Puvvas), (iv) *Anuyoga* (legends of Tīrthaṅkaras and other great men) and *Chūliyā* (Addenda).

The existence of twelve Uvaṅgas (q.v.) or Upāṅgas is additional evidence of the fact that twelve Aṅgas once existed.

AṄGABĀHYA. General designation of the fourteen works outside the Aṅgas (q.v.), according to Digambaras. The first four such works in Prakrit are: *Sāmāyika*, *Chaturviṁśati-stava*, *Vandana* and *Pratikramaṇa* corresponding to the four sections of the second *Mūla-sutta* (q.v.). Besides these, the only texts to be found among the Aṅgabāhyas which also occur in the Canon of the Śvetāmbaras, are the *Desaveyāliya*, *Uttarajjhayaṇa* and *Vavahāra* (qq.v.).

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AṄGARAṄGA. A Sanskrit work on erotics by Kalyāṇamalla of the 16th century.

ANGIRAS. One of the twenty traditional Sanskrit writers of original Smṛiti, whose date is uncertain. An *Aṅgiras-smṛiti* and a *Bṛihad-aṅgiras-smṛiti* exist; references are found to a *Madhyama-aṅgiras.*

AṄGIRAS-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

ĀṄGLA-JARMANĪ-YUDDHA-VARṆANA. A history of the First World War (1914-18) in Sanskrit, written by Tirumala Bukkhapattanam Śrīnivāsāchārya, who flourished in the 1st quarter of 20th cent. A.D.

ANGREJA-CHANDRIKĀ. A Sanskrit work by Vināyaka Bhaṭṭa (1801), which deals with the British Dominion in India.

AṄGUTTARA-NIKĀYA. See *Sutta-piṭaka.*

ANIMA SEN GUPTA. A modern scholar, whose chief work is *Critical Study of the Philosophy of Rāmānuja.*

ANIRUDDHA BHAṬṬA (fl. 12th cent.). One of the early Smṛiti writers of Bengal, who is the author in Sanskrit of the Smṛiti digests called *Hāralatā* and *Piṭṛidayitā* (also called *Karmopadeśini-paddhati*) (qq.v.). A *Chāturmāsya-paddhati* is also attributed to him; Vallasena, king of Bengal, mentions him as his preceptor. Aniruddha was a resident of Vihārapaṭaka on the Gaṅgā, and was a Dharmādhyaksha.

ANNADĀCHARAṆA TARKACHŪḌĀMAṆI (b. 1862). A Sanskrit writer of Bengal, who later became Professor of Mīmāṁsā, Sāṅkhya and Yoga in the Benaras Hindu University. Besides several works on different Śāstras and on poetics, his poems are *Rāmābhyudaya* and *Mahāprasthāna* (both Mahākāvyas). His stray verses and poems have appeared in the Journals *Vidodaya* and *Saṁskṛita-Chandrikā*; one of his poems is a lament on the bygone glories of India.

ANNAṂBHAṬṬA (fl. latter part of the 17th cent.). An Āndhra Sanskrit scholar and author of the celebrated *Tarka-saṅgraha* (q.v.) and its comm. called *Dīpikā*; he wrote also *Mitāksharā* (a comm. on the Ashṭādhyāyī; q.v.), as well as *Uddyotana* (a comm. on *Kaiyaṭa's Pradīpa*).

ANNAṄGARACHĀRIAS, P.B. A modern writer of Kañchī, who tr. the Vaishnavite canonical hymns of the Tamil Ālwars into Sanskrit (Conjeevaram, 1947, 1951, 1953, 1954).

ANQUETIL-DUPERRON. See *Perron.*

ANTAGAḌADASĀO. See *Aṅga.*

ANTAKṚIDDAŚĀḤ. See *Antagaḍadasāo.*

ANTARAKATHĀ-SAṄGRAHA. A collection of Sanskrit narratives by Rājaśekhara; it contains a version of the Judgement of Solomon.

AṆUBHĀSHYA. A Sanskrit comm. by Vallabhāchārya (q.v.) on the *Brahma-sūtras* (q.v.) of Bādarāyaṇa; it propounds the Śuddhādvaita system or pure monism. According to this work, Bhakti is both the means and the end; it is given by God and it comes by His grace. The teacher on earth is regarded as divine and receives divine honours.

ANUBHŪTISVARŪPĀCHĀRYA (fl. *c.* 1250). A Sanskrit grammarian and the traditional founder of the Sārasvata school. His *Sārasvata-prakriyā* contains only 700 Sūtras as against some 4000 Sūtras of Pāṇini. See *Sārasvata-vyākaraṇa.*

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ANUGĪTĀ. A part of the Sanskrit *Mahābhārata* (Book XIV. 16-51), which describes the spiritual instructions given by Kṛishṇa to Arjuna at the end of the Mahābhārata war. It also contains the legends of Utaṅka, the preservation of the foetus of Uttarā from the Brahmāstra hurled by Aśvatthāman and an account of the Aśvamedha yajña by Yudhishṭhira.

ANUKRAMAṆĪS. 'Indices' of Ṛishis, metres, deities and hymns, which, closely connected with the Vedāṅga literature, give the contents of the Vedic Saṁhitās with regard to different items; Śaunaka and Kātyāyana composed such Anukramaṇīs. *Bṛihaddevatā* and *Ṛigvidhāna*, ascribed to Śaunaka, deal with legends and the magic powers respectively and these are related to the *Ṛigveda*. Anukramaṇīs are also attached to the *Sāmaveda* and the Black and White *Yajurveda*. See *Vedāṅga*.

ANUMĀNA-DĪDHITI. The most celebrated Sanskrit work of Raghunātha Śiromaṇi, which is an authoritative comm. on the Anumāna-khaṇḍa of *Tattva-chintāmaṇi* (q.v.) of Gaṅgeśa; it is part of the author's *Tattva-chintāmaṇi-dīdhiti*.

ANU-NYĀSA. A Sanskrit grammar of the Bengal school of Pāṇini. See *Indu*.

ANUPAPĀTIKA. See *Uvavāiya*.

ANURUDDHA. A Buddhist writer and author of the Pali work, *Abhidhammamattha-saṅgaha* or *Abhidhamma-saṅgaha* (q.v.). He was born in Tamil country, lived in Tanjore and finally settled in the Mūlasomavihāra of Ceylon in about 1100. *Paramattha-vinichchhaya* and *Nāma-rūpa-Parichchheda* are two other philosophical works attributed to Anuruddha.

ANUTTARAUPAPĀTIKADAŚĀH. See *Aṇuttarovavāiyadasāo*.

AṆUTTAROVAVĀIYADASĀO. See *Aṅga*.

AṆUVAYA-RAYAṆA-PAIU (*Anuvratta-ratna-pradīpa*.) See *Lakkhana*.

ANUVRATA-RATNA-PRADĪPA. See *Lakkhana*.

ANUYOGADĀRA (*Anuyyagodvāra*). Sometimes counted among the Paiṇṇas (q.v.), but it is usually mentioned either before or after the Mūla-sutta (q.v.) as an independent text standing outside the group. It is an encyclopaedic Prakrit work dealing with everything a Jaina monk should know; it is in the form of questions and answers in prose interspersed with verses. While some profane branches of knowledge are also discussed, it contains an enumeration of 'false tradition', which according to this work, begins with *Rāmāyaṇa* and *Mahābhārata*. There are several comms. including one by Maladhara Hemachandra.

ANUYOGADVĀRA. See *Anuyogadāra*.

ANYOKTI-MUKTĀLATĀ-ŚATAKA. A Sanskrit work, consisting of 108 detached verses, in varied metres, by Śambhu (q.v.), the verses being allegorical and devoted to description of natural objects, feminine grace, etc.

APADĀNA. A part of the *Khuddaka-nikāya*. See *Sutta-piṭaka*.

ĀPADEVA (early 17th cent.). Author of the *Mīmāṁsā-nyāya-prakāśa* (q.v.), popularly called *Āpadevī*, a guide-book for the *Purva-mīmāṁsā* philosophy. From *Smṛiti-kaustubha*, written by his son, Anantadeva, it is learnt that he came of a learned Mārāṭhā Brāhmaṇa family.

APARĀDITYA. Same as *Aparārka* (q.v.).

APARĀRKA (fl. probably first half of 12th cent.). Author of a huge Sanskrit comm.: *Aparārka-yājñavalkīya-dharma-śāstra-nibandha*

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(popularly known as *Aparārka*; q.v.) on the *Yājñavalkya-smṛiti* (q.v.). Also called Aparāditya, the author appears from his work to have been a Śilahāra king born in the family of Jīmūtavāhana of the Vidyādhara race.

APARĀRKA. An authoritative Sanskrit commentary by Aparārka (q.v.) or Aparāditya, its full title being *Aparārka-yājñavalkīya-dharmaśāstra-nibandha.* Though a comm. on the *Yājñavalkya-smṛiti*, it is a sort of digest, because it cites numerous passages from different Smṛiti works, and discusses different views, finally giving its own conclusions. The work was probably composed after 1126.

APAROKSHĀNUBHŪTI. A Sanskrit metrical composition by Śaṅkarāchārya (q.v.), in which he lays down his philosophical views.

ĀPASTAMBA. One of the twenty traditional Sanskrit writers of original Smṛiti and author of a Gṛihya-sūtra, a Dharma-sūtra, a *Śrauta-sūtra*, a *Śulva-sūtra*, *Āpastamba-mantra-pāṭha* and Pitṛimedha-sūtra; the *Āpastamba-dharma-sūtra* is assigned by P.V. Kane to some period between 600-300 B.C. The Āpastamba school is supposed to have originated in South India.

ĀPASTAMBA-DHARMASŪTRA. See *Dharma-sūtra.*

ĀPASTAMBA-GṚIHYASŪTRA. See *Gṛihya-sutra.*

ĀPASTAMBA-ŚRAUTASŪTRA. See *Śrauta-sūtra.*

ĀPASTAMBA-ŚULVASŪTRA. See *Śulvasūtra.*

ĀPIŚ ALĪ. An ancient Sanskrit grammarian, mentioned in Pāṇinī's *Ashṭādhyāyī* (IV. 3.98).

APOHA-SIDDHI. A Sanskrit tract on Nyāya by Ratnakīrti (q.v.), according to which, words denote neither the positive objects nor negative ones. The essence of meaning consists in the simultaneous cognition of the positive and negative sides. All determinate objects have a positive nature which excludes others.

APPĀ DĪKSHITA. A Sanskrit writer, a favourite of king Shāhjī of Tanjore (r. 1687-1711) and author of *Śṛingāra-mañjarī-sāhajīya* (a drama describing the life and history of king Shāhjī), *Madana-bhūshaṇa-bhāṇa* (a drama of bhāṇa type) and *Gaurī-mayūra-champū.*

APPARĀYA. A Sanskrit author of a comm. on the *Amarakośa.* (q.v.); he flourished at the court of Siṅgabhūpāla (*c.* 1400).

APPĀ ŚARMĀ (fl. 20th cent.). A Sanskrit poet, whose chief work is Sanskrit tr. of the *Deserted Village* (Dharwar, 1915).

APPĀŚĀSTRĪ RĀSHĪVĀḌEKAR (1873-1913). A Sanskrit writer of Rāshīvaḍe in Kolhapur, whose writings appeared in the Sanskrit journal *Saṁskrita-chandrikā*, of which he later became the editor. He bore the titles Vidyāvāchaspati and Vidyālaṅkāra. His chief works are : *Svadeśīya-kathā* (a critical review of the British rule), *Lāvaṇyamayī* (a Sanskrit adaptation of Bankim Chandra's Bengali romance of that name), *Kṛishṇakāntasya-nirvāṇa*, *Indirā* (adapted from Bengali), easy comms. on some plays, Sanskrit tr. of "Alladin and Wonderful Lamp", *Durvṛittadhikkṛiti* (1907), *Prācham-bhugola-vijñānam* and a work on ancient Indian astronomy. Appāśāstrī was also a pioneer in developing the form called *Letters* as some of his letters published show.

APPĀ VĀJAPEYIN (fl. 20th cent.). A Sanskrit writer, whose *Sunīti-kusumamālā* (Kumbhakoṇam, 1927) is the tr. of the celebrated Tamil classic, *Tirukkural*, and is accompanied

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by the author's Sanskrit gloss.

APPAYYA DĪKSHITA. (1554-1626). A famous philosopher, who has contributed a good deal to the study of poetics. His chief Sanskrit works are : *Kuvalayānanda* (q.v.), *Chitra-mīmāṁsā*, *Vṛitti-vārtika* (all on poetics), *Lakshaṇa-ratnāvalī* (on dramaturgy) and *Prākṛitamaṇidīpa* (a comm. on Vararuchi's grammar). His views on poetics were subjected to a severe scrutiny by Jagannātha Paṇḍitarāja (q.v.) and thus a number of intricate and finer aspects of Sanskrit rhetorics came to be well-defined in this age. He is the author also of more than a hundred works on Advaita philosophy and Śaiva siddhānta, the important being : *Śivārkamaṇidīpikā* (a comm. on Śrīkaṇṭha's comm. on *Brahma-sūtras*), *Chaturmata-sārasaṅgraha* (summary of the doctrines of Madhva, Rāmānuja, Śaṅkara and Śrīkaṇṭha) and *Vedānta-kalpataru-parimala* (q,v.). He attempted to build up a synthesis between Vedantic monism, Śaivism and the Siddhānta or Āgama schools. His synthetic doctrine known as the *Ratna-traya-parīkshā*, seeks to establish the identity of Śaṅkara-Pārvatī and Śaṅkara-Nārāyaṇa concepts. He lived under the patronage of the Nāyakas of Vellore. Also called Appa or Apya, he is to be distinguished from Appayya, a son of his brother and author of *Alaṅkāra-tilaka*.

APPAYYA DĪKSHITA. (fl. 18th cent.). A Sanskrit writer of Edayattumaṅgalam, who, in his *Vinatā-bhañjana*, defends the Śaivite tenets.

APTE, VĀMAN SHIVARĀM. A modern scholar, whose chief works are *Practical Sanskrit-English Dictionary*, *Students English-Sanskrit Dictionary* and *Students Sanskrit Dictionary*.

APTE, VINĀYAKA MAHĀDEVA. A modern Indian scholar, whose chief works are Marathi tr. of *Ṛigveda*, *Social and Religious Life in the Gṛihyasūtras* (1939), *All about Vrata in the Ṛigveda*, *Non-Ṛigvedic Mantras Rubricated in the Āśvalāyana Gṛihyasūtras : Sources and Interpretation*, and *Ṛigvedic Mantras in Their Ritual Setting in the Gṛihyasūtras (with special reference to the Āśvalāyana-gṛihya-sūtras)*, and articles on Puranic studies.

ĀRĀDHANA-ŚĀRA. A Prakrit metrical work by Devasenāchārya (q.v.) on the essence of worship.

ĀRAṆYAKA (Forest-texts). The concluding portions of or as appendices to the Brāhmaṇas (q.v.), written in Sanskrit. They are so called —it is generally supposed—because their contents are of so secret and uncanny character that they spelt danger to the uninitiated and had, therefore, to be learnt in the forest and not in the village. They deal neither with the performance, nor the explanation but with the mysticism and symbolism of the yajña, and priestly philosophy. Meditation, rather than performance, is the spirit of their teachings and they naturally substitute a simpler ceremony for the complicated one of the Brāhmaṇas. The Āraṇyakas themselves form a transition to the Upanishads, the oldest of which are either included in or appended to the Āraṇyakas, but it is often difficult to draw a line of demarcation between them. Indeed, the Āraṇyakas and Upanishads by themselves and not the system of philosophy based on them, were originally called "Vedānta", for the reason that they stand at the end of Veda, and being the most obstruse and mystical of the Śruti works, they were naturally taught to the pupil towards the end of his apprenticeship period and also because they formed the end of the daily Vedic-recital.

The Āraṇyakas rendered important service when they stressed the efficacy of the inner or mental yajña as distinguished from the outer or formal yajña and thus they helped to bridge the gulf between *karma-mārga*, which was the sole concern of the Brāhmaṇas, and the

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jñāna-mārga, which the Upanishads advocated.

Given below are all the Āraṇyakas—five in all—in their chronological order :—

(i) *Aitareya-āraṇyaka*. Appended to the *Aitareya-brāhmaṇa* of the *Ṛigveda*, it consists of 5 Books which are treated as separate Āraṇyakas. Āraṇyaka I deals with the Soma yajña from the ritual point of view; II is intermixed with theosophical speculation on Prāṇa and Purusha, and is Upanishadic in character, its last four chapters constituting the *Aitareya-upanishad*; III gives allegorical and mystical meanings of the Saṁhitā, Pada and Krama Pāṭhas (texts) and then vowels, semi-vowels, etc. ; IV gives the few Mahānāmnī verses to be recited on the fifth day of the Mahāvrata ceremony, while V gives further details about the Nishkevalya śāstra recited at midday in the Mahāvrata. Thus these are clearly of the nature of appendices to the *Aitareya-brāhmaṇa*. Books I-III are attributed to *Aitareya Mahidāsa* himself, the author of the *Aitareya-brāhmaṇa*; IV to Āśvalāyana, while V to Śaunaka, teacher of Āśvalāyana, both being Sūtra-authors.

(ii) *Śāṅkhāyana* or *Kaushītaki-āraṇyaka*. The concluding portion of the *Kaushītaki-brāhmaṇa* of the *Ṛigveda*, which agrees very closely with the *Aitareya-āraṇyaka* in its contents. It consists of 15 Chapters : Chaps. III to VI constitute the *Kaushītaki-upanishad* (VI mentions Uśīnara, Matsya, Kāśī, Videha and Kuru-Panchāla), while XIII borrows chiefly from *the Bṛihadāraṇyaka*. The work is by a pupil of Śāṅkhāyana or even of his descendant. According to Weber, *Kaushītaki-āraṇyaka* was once separately available.

(iii) *Taittirīya-āraṇyaka*. A continuation of the *Taittirīya-brāhmaṇa* and attached to the Black *Yajurveda*, it consists of 10 Prapāṭhakas or Chapters, commonly called Araṇas, which are named from the words with which they begin. Chaps. I to VI are of a liturgical character : I and III deal with the manner of preparing certain sacred sacrificial fires, II to preparations to the study of scripture, while IV, V and VI with purificatory sacrifice and offerings to the Manes; VII to IX constitute the *Taittirīya-upanishad* and X, a very late addition to the Āraṇyaka, is called *Mahānārāyaṇa-upanishad*.

(iv) *Bṛihadāraṇyaka*. It is the 14th Book of the *Śatapatha-brāhmaṇa*, attached to the White *Yajurveda*. It is in name only an Āraṇyaka,the last six Chaps. of which constitute the celebrated Upanishad of that name. It is available in two recensions : Mādhyandina and Kāṇva. There is one more Āraṇyaka attached to the *Yajurveda*, called *Maitrāyaṇīya*, but this Āraṇyaka is popularly known as Upanishad of that name.

(v) *Talavakāra-āraṇyaka*. For the *Sāmaveda*, the only Āraṇyakas are the Āraṇyaka-like section of the *Chhāndogya-upanishad*, which belongs probably to the *Tāṇḍya-mahā-brāhmaṇa* and the *Jaiminīya-upanishad brāhmaṇa*, which is nothing but an *Āraṇyaka* of the Jaiminīya or Talavakāra school of the *Sāmaveda* and comprises the well-known *Kena* (or *Talavakāra*) *Upanishad*.

ARBMAN, E. A Swedish Indologist, whose chief work is *Rudra* (Uppsala, 1922). He sees in Rudra, a primitive popular deity, the prototype of Śiva.

ĀRCHA-JYOTISHA. A Sanskrit work, which is a summary of the astronomical knowledge of the Aryans upto about 2nd cent. A.D.

ARDHAMĀGADHĪ DICTIONARY. See *Ratnachandra*.

ARISIṀHA (fl. 13th cent.). A Sanskrit poet and son of Lavaṇasiṁha, who had the appellation Thakkura. Amarachandra (q.v.), who was Arisimha's friend and co-worker in literature, got 'Siddhasarasvatī' charm from him. They jointly composed *Kavikalpalatā* sūtras, with a comm., which is a practical book of advice to poets. Arisiṁha composed *Kavitā-*

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rahasya and *Sukṛitasaṅkīrtana* (q.v.), the latter a panegyric in praise of Vastupāla, a minister of the Vāghela princes of Gujarāt. See *Someśvaradatta, Udayaprabha Sūri, Bālachandra Sūri.*

ARJUNA-RĀVAṆĪYA. Same as *Rāvaṇārjunīya* (q.v.).

ARJUNA WĀDKAR. A modern Sanskrit poet, whose *Kaṇṭakāñjali* is a series of verses of satire on every topic of Independent India: politics, education, society, etc.

ARNOLD, EDWIN (1832-1904). An English poet, who composed *The Light of Asia* on Gautama Buddha.

ARNOLD, E.V. An English Indologist, whose chief works are *Vedic Metre in its Historical Development* (1905; a comprehensive treatise on Ṛigvedic metres) and *Literary Epochs in the Ṛigveda* (on the chronological groups in *Ṛigveda* on the basis of linguistic criteria).

ĀRSHEYA-BRĀHMAṆA. See *Brāhmaṇa.*

ARTHASAṄGRAHA. A famous Sanskrit work on Mīmāṁsā philosophy, by Laugākshi Bhāskara (q.v.).

ARTHAŚĀSTRA. One of the earlist extant Sanskrit treatises on politics and statecraft, composed by Kauṭilya (q.v.) or Chāṇakya, who is reported to have been the Prime Minister of Chandragupta Maurya (4th cent. B.C.). The work holds a place in India as *The Prince* by Machiavelli has in Europe. Though the earliest extant work of this class, it contains references to a large number of treatises of no less than five schools and of thirteen individual writers, which were considered as authoritative in his days. Many of these are also mentioned in the *Mahābhārata,* which deals with the subject under the name 'Rājadharma'. The *Arthaśāstra,* however, surpassed all the previous works and came to be regarded as the standard work on the subject.

The work is divided into 15 *adhikaraṇas* with 180 *prakaraṇas*; by another device, perhaps a later one, it is divided into *adhyāyas*, separated from one another by the insertion of verses summarising the subject of each *adhyāya.* Its aim is stated to be that of laying down means for the acquisition and maintenance of dominion over the earth. The various topics discussed Adhikaraṇa-wise are: (1) the education and discipline of princes; the qualification of ministers and ministerial officers; the different kinds of spies; measures of a king's personal safety; the daily duties of a king; (2) the superintendents of different departments and the departments themselves; the administration and fortification of towns, industrial establishments, regulation of prostitution, etc.; (3) civil law; (4) repression of evil-doers and criminal law; (5) methods to remove state-enemies including an undesirable minister and filling the treasury of the king; salaries of government servants; (6) seven elements of politics, inter-state relations; (7) six political expedients; (8) vices of the kings, and calamities, such as floods, fire, etc. to the State; (9) and (10) miiltary campaigns; (11) dissension among hostile aristocracies; (12) means by which a weak king may win wars; (13) capture of fortified cities; (14) recipes for preparing powders and mixtures to produce illusive appearances, spread diseases, cause murder, blindness or madness; (15) description of the plan of the work; 32 methodological principles used in the discussion.

The form of the work is said to be a combination of *Sūtra* and *Bhāshya* (comm.). The term *sūtra* probably applies to the headings of the *prakaraṇas*, and the rest is a comm. on it with a certain mixture of verses. Its language is correct Sanskrit and its style, though generally simple, is enigmatic at places. The presence of many obscure and

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technical terms renders the work at times difficult to understand.

Some scholars are of the opinion that it is not a work of Kauṭilya, but rather of a school which followed his views. As a matter of fact, ever since its publication in the year A.D. 1909, there has been a prolonged controversy as regards its authenticity and date, which does not seem to have been finally settled even now.

ARTOLA, GEORGE T. A modern Indologist, whose chief studies are : *Panchatantra Manuscripts from South India* (Madras, 1957) and *Ten Tales from the Tantropākhyāna* (Madras,1965); he worked also on the Kaṇika Nīti in the *Mahābhārata*.

ARUṆAGIRI NĀTHA I. A Sanskrit poet and dramatist, patronised by Paruḍhadevarāya or Devarāya II of the Vijayanagara (1422-48). He was son of Rājanātha I and Abhirāmāmbikā; his maternal grandfather Abhirāma was a scholar in Śrīkaṇṭhāgama and was known as Ḍiṇḍimaprabhu (Ḍiṇḍima I). Aruṇagiri Natha's fame was always proclaimed by beat of *ḍiṇḍima* and he was therefore called *Ḍiṇḍima-kavi-sārvabhauma* (Ḍiṇḍima II); he vanquished Kavimalla in disputation. His *Somavalli-yogānanda*, a *Prahasana*, ridicules in humorous vein the amorous overtures of an ascetic to a fallen married woman.

ARUṆAGIRI NĀTHA II (Kumāra Ḍiṇḍima or Ḍiṇḍima IV). A Sanskrit dramatist, who was son of Rājanātha II. Patronised by Vīranarasiṁha of Vijayanagara (r. 1505-9) and Kṛishṇadeva Rāya (r. 1509-29), he was versed in many languages and bore the title *Ḍiṇḍima-kavi-sārvabhauma* and *Kavirājarāja*. He is the author of the *Vīrabhadra-vijaya* (q.v.), a *Ḍima*, enacted at the festival of Rājanātha at Bhūpatirāyapuram.

ĀRUR BHAṬṬATIRI (fl. 1830). A Sanskrit poet, who was patronised by king Rāma Varma of Cochin. Also called Vandārubhaṭṭa, he is the author of *Uttara-naishadha*, describing the later life of Nala; the work replaces in a measure the lost portion of Śrīharsha's *Naishadha-charita* (q.v.) and must be regarded as a sequel to it.

ĀRYABHAṬA. (b. A.D. 476). An Indian astronomer and mathematician, who was probably born at Kusumapura or Pāṭaliputra. His extant works in Sanskrit are : *Āryabhaṭīya* (q.v.), *Daśagītikā-sūtra* and *Āryāshṭaśata*; he appears to have written also the *Sūrya-siddhānta-prakāśa* a comm. on the *Sūrya-siddhānta*. Āryabhaṭa was the first to treat Mathematics in relation to astronomy and to hold that the earth was a sphere and rotated on its axis, and that the eclipses were caused by the shadow of the earth falling on the moon. He also taught that the daily rotation of the heavens was a mere appearance due to the axial rotation of the earth. In the solution of quadratic equations and the application of algebra to geometry and astronomy, he anticipated some of the discoveries of modern algebra. He also arrived at a remarkably accurate value of π, viz. 3.1416 and used letters of the alphabet to indicate numerals. His mathematical system is based on the decimal place-value system, unknown to other ancient peoples, but which is now in use throughout the civilised world. With the doubtful exception of the Bakhshali manuscript which is referred by some to *c.* A.D. 200, the earliest use of the system occurs in the *Āryabhaṭīya*, and it is found in all later mathematical works. The importance of this system for the development of Science in general and of Mathematics in particular, cannot be exaggerated. Thus Āryabhaṭa deservedly occupies a very high place among Indian astronomers and has had many followers and commentators.

ĀRYABHAṬA II (fl. *c.* A.D. 950). A Sanskrit

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writer on Mathematics and astronomy and author of the *Ārya-siddhānta* (q.v.; also called *Āryabhaṭa-siddhānta* or Mahāsiddhānta); he was known to Alberuni.

ĀRYABHAṬĪYA. A Sanskrit work by Āryabhaṭa (q.v.), written in verse couplets, which gives the rules of Mathematics as known in the author's time. Most of this work deals with astronomy and spherical trigonometry, the remainder consisting of 33 rules in arithmetic, algebra and plane trigonometry, including quadratic equations, the sums of powers of the first *n* natural numbers and a table of sines. The work was pub. in Sanskrit at Leiden in 1874 (French tr. 1879).

ĀRYA DEVA (fl. *c.* A.D. 250). A Buddhist Sanskrit poet, also called Deva. He was known as Kāṇadeva (the one-eyed Deva) and Nīlanetra (the blue-eyed one). From Hiuen Tsang and I-tsing it is learnt that he was a pupil of Nāgārjuna (q.v.), who appointed him as his successor. Arya Deva's biography was tr. into Chinese by Kumārajīva (*c.* A.D. 405). Besides *Chatuḥśatikā* (q.v.), which displays author's good power of irony, the *Hastavāla-prakaraṇa* or *Mushṭi-prakaraṇa* is attributed to him. Two short treatises, ascribed to Arya Deva, are tr. in the Chinese *Tripiṭaka*. The work, called *Chittaviśuddhi-prakaraṇa* is sometimes attributed to him.

ĀRYA MUNI. A modern Sanskrit scholar, whose chief works in Hindi are : *Vaidika Kāla kā Itihāsa* (1925), a comm. on the six schools of Hindu philosophy, and jointly with Śivaśaṅkara Kāvyatīrtha, a comm. on the *Ṛigveda* (only on the portion, on which Dayānanda Sarasvatī did not comment).

ĀRYĀ-SAPTAŚATI. A Sanskrit collection by Govardhana (fl. 12th cent. A.D.) of 700 stanzas in the Āryā metre, the verses being on various subjects, erotic in character. Govardhana seems to have used Hāla's *Sattasai*, a Prakrit poem, for his model. The stanzas are arranged in an alphabetical order and the scenes depicted lack the variety of Hāla's poem. The poet refers to Lakshmaṇasena in his poem as a master of arts. There are comms. on it by Gokulachandra, by Ananta, son of Tryambaka, by Gaṅgārāma and one anonymous.

ĀRYĀ-SAPTAŚATĪ. A Sanskrit work by Viśveśvara, composed on the model of Govardhana's work.

ĀRYĀSHṬAŚATA. A Sanskrit work by Āryabhaṭa on astronomy. Its 108 verses in Āryā metre are divided into Gaṇita (33 stanzas on mathematics), Kālakriyā (25 stanzas on measurement of time) and Gola (50 stanzas on the sphere).

ĀRYĀ-SIDDHĀNTA. A Sanskrit work on astronomy, by Āryabhaṭa II, also called *Āryabhaṭa-siddhānta* or *Mahāsiddhānta*. Assigned to *c.* 950, in its numerical notation it differs entirely from Āryabhaṭa; it consists of 18 chapters.

ĀRYA ŚRUTAKĪRTI (fl. 1123). A Sanskrit grammarian and author of the *Pañchavastu*, a recast of the *Jainendra-vyākaraṇa* (q.v.) for beginners.

ĀRYA ŚŪRA (fl. 3rd or 4th cent. A.D.). A Sanskrit writer and author of the Sanskrit rendering of Jātaka tales in the form of *Jātakamālā*. The Chinese traveller I-tsing mentions the *Jātakamālā*, and frescoes of Ajanta bear out the existence of the text at that time. The stories are in the form of fables, anecdotes and tales in prose interspersed with verse. Nearly all of the tales are extant in the Pali Jātaka book, and twelve of them are also found in the Pali *Chariyāpiṭaka* (q.v.). The tales describe the life of Buddha in his former births and also

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illustrate the *pāramitās*, the various perfections, ascribed to the Buddha to be. The *Jātakamālā* was rendered into Chinese in A.D. 434 and Ārya Śūra, therefore, probably lived in the 3rd or 4th cent. A.D. His prose and verse alike are careful and polished, and, though he is not averse to the use of fairly long compounds, especially in prose, he employs them naturally and is seldom obscure.

ĀRYA-VIDHĀNA. See *Viśveśvaranātha Reu.*

ĀRYODAYA-KĀVYA. See *Gangāprasāda Upādhyāya.*

ĀŚĀDHARA (d. 1240). A Jaina Sanskrit poet of Mālwā, and author of more than twenty works, the *Sāgara-dharmāmṛita* and *Anāgāra-dharmāmṛita* being the most famous. He wandered from place to place due to fear of harassment by the Muslim raiders, and makes mention of five kings of his time: Vindhya-varmā, Subhaṭa-varmā, Arjuna-varmā, Devapāla and Jaitugideva. He was reputed as 'Kali-Kālidāsa' due to his poetic attainments.

ASAGA (fl. *c.* 853). A Jaina Sanskrit poet and author of the *Vardhamāna-charita* (also called *Mahāvīra-charita* or *Sanmitra-charita*), an epic in 18 cantos dealing with the life of Mahāvīra. According to the Praśasti occurring at the end of a MS. of this work, Asaga composed eight works, including the present one, at Dharalā in Choḷadeśa in *c.* 853.

ASAHĀYA (fl. between 600 and 700). A Sanskrit commentator on the *Nārada-smṛiti* (q.v.); from quotations elsewhere, it would appear that he commented on the works of Gautama and Manu. The commentator has been quoted by Medhātithi.

ASAṄGA (fl. 4th cent.). A Buddhist Sanskrit poet-philosopher and a pupil of Maitreya. He appears to have been born in a Brāhmaṇa family in Purushapura (Peshawar) and was originally a follower of the Sarvāstivāda school. The Vijñānavāda school is represented by Asaṅga's *Yogāchārabhūmi-śāstra* and the *Mahāyāna-sūtrālaṅkāra* in verse, with comment. Apart from these, he wrote ten other works which are available in Chinese and Tibetan translations, e.g., *Bodhisattova-bhūmi.*

ĀŚCHARYA-CHŪḌĀMAṆI. See *Chūḍāmaṇi.*

ASHṬĀDHYĀYĪ. The earliest extant and the most authoritative Sanskrit grammar by Pāṇini (q.v.), dealing with the then spoken language, which was more akin to the prose of the Brāhmaṇas than to the Classical Sanskrit Literature and this explains the absence in later literature of many forms and expressions explained by the great grammarian.

Comprising of some 4,000 Sūtras, divided into *ashṭa adhyāyas* (eight chapters), each of which further sub-divided into four sections called Pādas, it also contains *Vārtika-sūtra* (supplementary rules) by Kātyāyana (q.v.). The work is aimed chiefly to describe the *bhāshā*, or the current medium of expression. The Vedic usages are marked out by such terms as *chhandasi*, *nigame* or *mantre*. Eminent Western scholars consider Pāṇini's grammatical system as the most scientific in the world. The work mentions a few earlier grammarians, e.g., Śākaṭāyana, Śaunaka, Āpiśali, Śākalya, Senaka, Sphotāyana, which indicates the existence of a long tradition of grammatical studies before the days of Pāṇini.

ASHTĀṄGA-HṚIDAYA-SAṀHITĀ. A Sanskrit metrical work on Āyurveda, by Vagbhaṭa II (q.v.), though some scholars are of the view that one Vāgbhaṭa wrote both this work and the *Ashṭāṅga-sangraha* (q.v.). Dealing with the usual eight topics of Āyurveda and like *Ashṭāṅga-sangraha*, divided into six sections (*sthānas*), the *Sūtra-sthāna* of this work is regarded even better than that of

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Charaka and Suśruta (qq.v.). It also deals with surgery and was quoted in an Arabic work in A.D. 888. It was tr. into the Tibetan language.

ĀSHṬTĀṄGA-SAṄGRAHA. A Sanskrit work on Ayurveda, by Vāgbhaṭa I (q.v.), though some scholars think that this and the *Ashtāṅga-hṛidaya-saṁhitā* (q.v.) were written by one Vāgbhaṭa. In prose and verse, it deals with the eight topics of Āyurveda. Its six sections are : *Sūtrasthāna* (40 chapters), *Śārīra-sthāna* (12), *Nidāna-sthāna* (16), *Chikitsā-sthāna* (40) *Kalpa-sthāna* (8) and *Uttara-sthāna* (50 chapters). Following and even reproducing portions of the *Suśruta-saṁhitā*, (q.v.), it quotes verses from the *Yoga-śataka*, which is a little anterior to I-tsing (7th cent. A.D.). The work probably was written during 7th and 10th centuries. There is also a Tibetan version of it.

ASHṬASĀHASRIKĀ PRAJÑĀPĀRAMITĀ. Perhaps the earliest of the Sanskrit writings known as *Prajñapāramitās* (q.v.). In its 32 chapters, it contains dialogues between the Buddha and his disciples Subhūti, Śāriputra and Pūrṇa Maitrayaṇīputra, and often the lord of gods, and sometimes a Bodhisattva joins them. Its contents have been expanded into larger works and condensed to form shorter ones.

ASHṬĀVIṀŚATI-TATTVA. See *Smṛiti-tattva.*

ASĪM KUMĀR CHATTERJEE. A modern scholar, whose chief work is *A Comprehensive History of Jainism, upto 1000* A.D.

ASSALĀYANA-SUTTA. Sutta No. 93 of the *Majjhima Nikāya* (q.v.).

AŚVA-CHIKITSĀ. A Sanskrit work on horse-lore, attributed to Nakula and assigned to a period before A.D. 1000. See *Aśva-śāstra.*

AŚVAGHOSHA. A famous Buddhist Sanskrit poet and dramatist, believed to be a contemporary of king Kanishka (A.D. 78-106) or according to Chinese tradition, his preceptor. Son of Suvarṇākshī and a resident of Sāketa, he was a Brāhmaṇa by caste but embraced Buddhism. He had the titles Bhikshu, Āchārya Bhadanta, Mahākavi and Mahāvādin ; it is said that he proved his worth by making the horses listen to his lectures, leaving aside the fodder and thus was called Aśvaghosha. One of the founders of the Mahāyāna sect, his chief works are : *Saundarānanda*, *Buddha-charita* (Mahākāvyas), *Śāriputra-prakaraṇa* (drama) (qq.v.). Fragments of two other dramas discovered with *Śariputra-prakaraṇa* at Turfan in Central Asia, are also ascribed to him on the ground that all three of them are contained in the same manuscript and that in a general way they have the appearance of Aśvaghosha's works. The titles of these two dramas are missing and the full stories are not available. One of them seems to be an allegory, for it introduces such figures as *Buddhi* (Wisdom), *Kīrti* (Fame) and *Dhṛiti* (Firmness). The other drama seems to be more interesting and humorous. The figures comprise the hero Somadatta, a *hetaera*, a Vidūshaka, a rogue (*dushṭa*), a prince, Śāriputra and Maudgalyāyana. The very scanty material offered by these two dramas does not permit any conclusions about them. On the whole, the Sanskrit of these fragments contains very few errors ; among the Prākrits used are three varieties, somewhat like old Māgadhī, old Ardha-Māgadhī and old Śaurasenī. To the poet and philosopher, are also ascribed the *Mahāyāna-śraddhotpāda* (discussing the early Mahāyaṇa views), the *Vajra-sūchi* (attacking the caste system), and the *Gaṇḍīstotragāthā* (proving author's metrical skill and his comprehension of the power of music).

Aśvaghosha's style belongs to that variety which later on came to be styled as Vaidarbhī : it is simple in diction and clear in

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meaning, in spite of the author using certain words which later became obsolete in their peculiar nuances. His language fairly agrees with standard Sanskrit though a few irregularities are found. He is the earliest Buddhist poet and philosopher to use Sanskrit.

AŚVALĀYANA (fl. 4th cent. B.C. or earlier). Supposed to be a pupil of Śaunaka (q.v.), he is the author of the *Āśvalāyana-gṛihyasūtra* and *Āśvalāyana-śrauta-sūtra* (qq.v.).

ĀŚVALĀYANA-GṚIHYASŪTRA. See *Vedāṅga* (Kalpasūtra).

ĀŚVALĀYANA-ŚRAUTASŪTRA. See *Vedāṅga* (Kalpasūtra).

AŚVA-ŚĀSTRA. A Sanskrit work on horse-lore, ascribed to Nakula, traditionally one of the five Pāṇḍavas; also called *Śālihotra*, in which case it is attributed to Bhoja or even to the sage Śālihotra. Appearing to be a compilation, it deals with : "praise of horses, eulogy of Raivata and others, the recitation of whose names is considered to ward off evils to horses, winged horses of old and the gradual loss of their wings, good and bad signs of horses, auspicious neigh of horses, various kinds of smell on the bodies of horses indicating good or evil, gaits of horses, nature of horses, types of horses depending on the lands in which they are born, determination of the age of horses, complexion, training, rules about riding horses, etc." Its date is uncertain.

AŚVA-VAIDYAKA. A huge Sanskrit treatise by Jayadatta Sūri (q.v.), dealing with horse-diseases and their respective treatment.

AŚVINĪ MAHĀRĀJĀ. Same as Rāmavarma-vañchi Yuvarāja (q.v.).

ATHARVAVEDA. See *Veda.*

ATHARVAVEDA PRĀTIŚĀKHYA. See *Prātiśākhya.*

ATKINS, SAMUEL D. A modern American Indologist, who wrote a dissertation on *Pūshaṇ* in the *Ṛigveda*, with an appendix of the *Pūshaṇ*-hymns with Eng. trranslation. He has discussed also meanings of rare Vedic words and some *Sūktas* in the Journal of the American Oriental Society. He has prepared an Index of the *Visarga* in the Vedic texts with a view to studying its behaviour.

ĀTMABODHA. A Sanskrit philosophical poem in 67 stanzas by Śaṅkarāchārya (q.v.).

ĀTMĀNANDA (*c.* 1150-1250). A Sanskrit scholar, who commented on some portions of the *Ṛigveda.*

ĀTMA-TATTVA-VIVEKA. A Sanskrit work, also called *Bauddhādhikkāra*, by Udayana (q.v.), which assails the Buddhists, who developed an important school of thought which influenced the Nyāya philosophy.

ATRI. One of the twenty traditional writers of original Smṛiti; an *Ātreya-dharmaśāstra* exists. Besides, there are several works styled *Atri-smṛiti* or *Atri-saṁhitā*. Two works called *Vṛiddhātreya-saṁhitā* and *Laghu-atri* are also known. Atri is mentioned in the *Manu-smṛiti.*

ATRIDEVA VIDYĀLAṄKĀR. A modern Sanskrit scholar, whose chief works are: *Saṁskṛita Sahitya-meṅ Āyurveda* and Hindi tr. of *Charaka-saṁhitā*, of *Ashtāṅga-saṅgraha* and of *Ashtāṅga-hṛidaya.*

ATTANAGALU-VIHĀRA-VAṀSA. A Pali chronicle in prose and verse, composed in the 2nd half of 13th century. It describes the history of the temple of Attanagalla, giving an account of the life of king Siri-saṅghabodhi and his queen.

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AṬṬHAKATHĀ. Generic designation of commentaries in Pali; Sanskrit *Artha-kathā.*

ATTHASĀLINĪ. A Pali comm. by Buddhaghosha (q.v.) on *Dhammasaṅgaṇi* (q.v.), included in the *Paramattha-kathā* (q.v.). Besides explaining technical terms of Buddhist psychology, the *Atthaśālinī* contains some historical and geographical information. The introduction gives the contents of the Abhidhamma texts and discusses various textual problems. It exhibits more freshness and originality in treatment, though it is less scholastic in style as compared to *Visuddhimagga* (q.v.). Kosambi, however, expresses doubt about Buddhaghosha's authorship of this work.

ATTHAVIBHĀVANĪ. Same as *Abhidhammavibhāvanī* (q.v.).

ATULA (fl. 11th cent.). A Sanskrit poet and author of the *Mūshikavaṁśa* (q.v.), a historical poem, describing in 15 cantos, the kings of Mūshika, i.e., of South Travancore.

ĀTURAPRATYĀKHYĀNA. See *Āura-Pachchakkhāṇa.*

AUCHITYA-VICHĀRA-CHARCHĀ. A unique Sanskrit work on poetics by Kshemendra (q.v.), which contains Kārikās with his own Vṛitti, and illustrations taken from various works. The work develops the concept that Auchitya (appropriateness or propriety) is the essence of Rasa. Propriety is the life of all poetical compositions because Guṇa, Alaṅkāra, and Rasa, used improperly, not only do not beautify the poem, but lose their own beauty also. Profuse with illustrations, it incorporates the author's criticism of what he considers to be defects.

AUFRECHT, THEODOR. A German Indologist, whose chief works are : *Catalogus Catalogorum* (3 Vols., 1891, 1896 and 1903; containing an alphabetical list of all Sanskrit works and authors, based on available catalogues of MSS.) and ed. of the complete text of *Ṛigveda* (1861-63); he was the first to get the credit of publication of full *Ṛigveda*, the text being in Roman script. He pub. also the *Aitareya-brāhmaṇa* of *Ṛigveda* with extracts from Sāyaṇa's comm., glossary, index of verses from *Ṛigveda* and notes (1879). Along with Weber, he started translating *Atharvaveda* into German but the project remained incomplete. He also ed. Halāyuddha's *Abhidhānaratnamālā* (London, 1861). As for Vedic religion, Aufrecht was of the view that worship of the oldest Ṛigvedic gods : Savitṛi, Varuṇa, Dyauḥ and Vishṇu seemed to be superseded by the worship of newer gods.

AUNG, SHWE ZAN (fl. early 20th cent.). An Indologist, whose chief work is *A Study in Visuddhimagga-gaṇṭhi* (1910-12).

ĀURA-PACHCHAKKHĀṆA. See *Paiṇṇa.*

AUROBINDO (1872-1950). A celebrated Yogī and Sanskrit scholar, whose *Hymns to Sacred Fire* is a tr. with notes of Agni-sūktas of the *Ṛigveda*; *Vedic Glossary* is a dictionary of meanings of Vedic padas made by Aurobindo, and prepared by A.B. Purāṇī. His *On the Veda* (Pondicherry, Reprint 1964), gives spiritual interpretation to some of the Vedic sūktas; he believes that the Vedic deities are representative only of the spiritual elements. He wrote also *Essays on the Gītā* and on Bankim, Tilak and Dayānanda.

AVADĀNA. Name of a class of Buddhist works in Sanskrit, which are stories of the past lives of Bodhisattva. The important works, belonging to this class of literature, are : *Āvadāna-śataka, Divyāvadāna, Mahāvastu* and *Lalita-vistara* (qq.v.).

AVADĀNA-KALPA-LATĀ. A Sanskrit work in Kāvya style by Kshemendra (q.v.). Belong-

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ing to Avadāna (q.v.) literature, it consists of 48 chapters. Its 108th tale was added by Kshemendra's son Somendra. The work is also called *Bodhisattvāvadāna-kalpa-latā*.

AVADĀNA-ŚATAKA. Probably the oldest Sanskrit Avadāna which is a collection of 100 (*śataka*) tales on heroic deeds. Of Buddhistic origin, each '*avadāna*' refers to the story of the past and draws a moral out of it, they are intended to prove that the life of a person is shaped by the nature of his deeds in the previous births. The author of this collection is not known; the stories, however, must be pretty old (1st or 2nd cent. A.D.) since the work is reported to have been rendered into Chinese in the middle of the 3rd cent. A.D. The tales are arranged into ten decades, each dealing with a certain subject. The first four decades deal with stories of pious deeds by which one can become a Buddha; the fifth with soul in torments ; the sixth with men and animals reborn as gods; the last four with deeds necessary for becoming an Arhat. 'There is nothing artistic in the arrangement of the tales, their principal purpose being edification and not mere amusement.'—*HCIP*, II, 268.

AVALOKA. A Sanskrit comm. by Dhanika (q.v.) on *Daśarūpaka* (q.v), which is extremely helpful in understanding the original work.

AVALOKITEŚVARA-GUṆA-KĀRAṆḌAVYŪHA. See *Kāraṇḍa-vyūha*.

AVALON, ARTHUR. See *Woodroffe, Sir John*.

AVANTA. See *Vīracharita*.

ĀVANTISUNDARĪ-KATHĀ. A fragmentary Sanskrit prose work, which is believed by some scholars to be the lost *Pūrvapīthikā* of the *Daśakumāra-charita* (q.v.) of Daṇḍin.

AVANTISUNDARĪ-KATHĀSĀRA. Same as *Avantisundarī-kathā* (q.v.).

ĀVASSAYA. See *Mūlasutta*.

ĀVAŚYAKA. See *Āvassaya*.

AVERY, JOHN. An American Indologist, whose chief work is *A Contribution to the History of Verb-suflection in Sanskrit*.

AVIMĀRAKA. A Sanskrit drama in six Acts by Bhāsa (q.v.), based on some folklore.

Vishṇusena, son of the king of Sauvīra, becomes a member of a sheep-killer class for a year, along with his family by the curse of Dīrghatapas. While thus residing incognito in the town of his maternal uncle, king Kuntibhoja, he kills the demon Avi, and becomes famous by the name of Avi-māraka. Once, he saves Kuntibhoja's daughter Kuraṅgī from the clutches of an infuriated elephant; knowing this, Kuntibhoja wants to marry her to Avimāraka, but he cannot do so, as Avimāraka is of a low caste. But Kuraṅgī and Avimāraka meet, grow in mutual amour, and the love reaches a climax. Through Dhātri's contrivance, Avimāraka once enters Kuraṅgī's chamber. Coming out and finding it difficult to meet his beloved frequently, he resolves to die by throwing himself down from a hill. At this time, a Vidyādhara comes and gives him a ring by the power of which he can secretly enjoy the companionship of Kuraṅgī every night with a buffoon of his as his comrade. Kuntibhoja, on finding him there, becomes perplexed and thinks of marrying her to Jayavarman, another nephew of his on the sister's side. Then Nārada appears and reveals the identity of Avimāraka who is not in fact the son of the Sauvīra king, but the son of Agni by Sudarśanā, the wife of the king of Kāśī, who gave him over on his birth to Suchetanā, his sister and wife of the Sauvīra king. The couple is married publicly with celebrations.

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AWASTHĪ, AVADH BIHARĪ LAL. A modern scholar, whose chief works are : *Studies in Skanda-purāṇa* (4 Pts., 1976 ff.) and a study in Hindi of *Garuḍa-purāṇa* (1968).

ĀYĀRADASĀO. See *Chheya-sutta.*

ĀYĀRAṄGA-SUTTA. See *Aṅga.*

ĀYĀRAṄGA-SUTTA. A work in Prakrit prose and verse, believed to be the work of Sudharmasvāmin, the fifth Gaṇadhara. Consisting of 24 sections (one of which is supposed to have been lost long ago), it contains rules and regulations for a Jaina saint. There are many comms. on this work.

AYER, C.V.N. A modern scholar, whose chief work is *Origin and Early History of Śaivism in South India.*

AYODHYĀPRASĀDA BHĀRGĀVA. A modern Sanskrit author of *Bālavivāha-chandrodaya* (Allahabād, 1905), advocating remarriage of child widows.

ĀYURVEDA-DĪPIKĀ. A Sanskrit comm. by Chakrapāṇidatta on the *Charaka-saṁhitā* (q.v.).

ĀYURVEDA-PRAKĀŚA. A Sanskrit Āyurvedic treatise, also called *Rasa-mādhava*, by Mādhava Upādhyāya. Consisting of six Chaps., it is regarded as an authoritative work on Āyurvedic Rasa.

ĀYURVEDA-SŪTRA. An Āyurvedic Sanskrit work in 16 chapters by Yogānandanātha (q.v.), written probably in the 16th century. The work seeks to connect Āyurveda with Patanjali's Yoga system and shows how different kinds of food increase the *Sattva, Rajas* and *Tamas* qualities and also how Yogic practices like fasting influence the conditions of the body.

AYYAṆṆA DĪKSHITA (fl. 18th cent.). A Sanskrit author of *Vyasa-tātparya-nirṇaya*, a philosophical work, which discusses the interpretation of *Brahmasūtras* by different teachers and points out the tenability of *Śāṅkara-bhāshya.*

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BABBITT, J. A foreign Indologist, who has ed. the *Dhammapada* (1936).

BACHHOFER, LUDWIG. A foreign Indologist, whose chief work is *Early Indian Sculpture* (2 Vols., Paris, 1929). He has defended the view that Kanishka is the founder of 'Saka era' in A.D. 78.

BĀDARĀYAṆA. Traditionally identified with Vyāsa (q.v.), he is the author of *Brahmasūtra* (q.v.); also called *Vedānta-sutra*, *Uttaramīmāṁsā* or *Śārīraka-mīmāṁsā*). He has been variously dated between A.D. 450 and 500 B.C.

BADARĪNĀTHA JHĀ. A modern Sanskrit poet, whose chief work, *Śoka-śloka-śataka* (Darbhaṅgā, 1953) depicts the gloom cast over the country owing to the tragic end of Mahātmā Gāndhī.

BAGCHI, PRABODHA CHANDRA. An Indian scholar, whose chief works are a newer ed. of *Dohākośa* (Calcutta, 1939), *Kaul Gyān Nirṇaya* (1934, in English), *Pre-Aryan & Pre-Dravidian in India* (tr., Calcutta University, 1929), *Studies in Tantra* (1939), *India and China* (Calcutta, 1944), *India & Central Asia* (1955), *Le Canon bouddhique en Chine* (Paris, 1927), *Charyāgītikośa* (a study on the Charyāgītis of Buddhist Siddhas; 1956), *She-Kia Fang-Che* (Eng. tr. of an important Chinese account on India), ed. of *Viśva-Bharati Annals* (Vols. I-VII), ed. of *Sino-Indian Studies* (Vols. I-V, pts. 1 & 2), and important papers on tantra as also on spread of Indian culture in Central Asia and China.

BAIJ NĀTH PURI (1916-). A modern scholar, whose chief work in English deals with India in the Age of Patañjali.

BAILEY, D.R. SCHAKLETON. An English Indologist, who called North-western Prakrit as Gāndhārī and who considered this language of great importance for the history of Buddhism in Central Asia. He made editions and translations of *Śatapañchāśataka* (Cambridge, 1951) and of Mātṛiceṭa's *stotras*.

BAILEY, H.W. (fl. early 20th cent.). An English Indologist, who has ed. and tr. the fragments of Sanskrit Buddhistic texts of Central Asia found by Stein and others; he has thus ed. four volumes of Kotanese texts including linguistic characteristics of the *Kharoshṭhi Dhammapada*, ed. by Sylvain Lévi.

BAKHSHĀLI MANUSCRIPT. A Sanskrit manuscript, discovered in 1881 in the village Bakhshālī near Peshawar, and is lodged in Bodleian Library, Oxford. It has been dated as between the 3rd and 4th cent. A.D. or as

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late as the 12th cent. A.D. A work on mathematics, it deals with rules for arithmetical, algebraic and geometrical operations.

BAKKER, H.T. A modern Indologist of Netherlands, who is at present engaged on the study of Ayodhyā as a place of pilgrimage.

BAKTAY, ERVIN (d. 1963). A Hungarian Indologist, whose travel and other books created interest among his countrymen about India's life and culture. He tr. Vātsyāyana's *Kāmasūtra* into Hungarian (Budapest, 1947) and is the author of *Rāmājana és Mahābhārata* (Budapest, 1960) and "Indian Legends and Sagas" (Budapest, 1963). His chief work, however, is *India művészete* (Budapest, 1958), which was also tr. into German (1963).

BALABHADRA (fl. 10th cent.). A Sanskrit writer, a resident of Kanauj and author of several independent works on all the branches of Jyotisha as also of comms. on several works including the *Yogasūtra* of Patañjali.

BĀLABHĀRATA. A Sanskrit drama, based on the *Mahābhārata* story, by Rājaśekhara (q.v.); also called *Prachaṇḍa-pāṇḍava*. Available at present only in two Acts, it describes Draupadī's Svayṁvara, ill-treatment meted out to her and the departure of the Pāṇḍavas to the forest. Composed for Mahipāla of Kanauj, the drama has not been successful on the stage and also possesses no poetic merits.

BĀLABHĀRATA. An epitome in Sanskrit of the *Māhabhārata*, composed by Amarachandra (q.v.). It narrates the story in the order of the Parvas and is therefore a poetic epitome of it. According to Krishṇamachariar, the 'poetry is of a high order and placed by the side of the *Raghuvaṁśa*, it may not be possible to discern disparity in literary merit.'

BĀLACHANDRA SŪRI (fl. 13th cent.) A Jaina Sanskrit poet, who was the pupil of Haribhadra Sūri of Chandragachchha; he composed the *Vasanta-vilāsa* (q.v.), a poem of 14 cantos, describing the story of Vastupāla's ministry. The first canto of the *Vasanta-vilāsa* gives an account of the early life of the poet.

BĀLACHARITA. A Sanskrit drama in five Acts by Bhāsa (q. v.), which deals with the exploits of Kṛishṇa from his birth until he kills Kaṁsa and re-establishes Ugrasena at Mathurā. The incidents in Kṛishṇa's life mentioned here are not found in the *Bhāgavata*, *Vishṇu-purāṇa* and *Harivaṁśa*. Kṛishṇa is mentioned as the seventh child of Vasudeva; Rādhā, who figures in later works as the consort of Kṛishṇa, is not mentioned and the erotic element that prevails in later works on Kṛishṇa and his sports is also absent. The drama has peculiarities of technique also: Bhāsa shows on the stage the fight between Arishṭa and Kṛishṇa as also the death of Kaṁṣa; Act III has a scene showing the Hallīśaka dance.

BALADEVA UPĀDHYĀYA. A modern scholar, whose chief works are the third ed. of *Nātyaśāstra* (in the Kashi Sanskrit Series), ed. of *Prākṛita-vyākaraṇa* (both jointly with Baṭuk Nāth Sharma); and *Bhāgavata Sampradāya*, *Bhāratīya Dharma aur Darśana*, *Bhāratīya Darśana*, *Śaṅkarāchārya*, *Saṁskṛita Sāhitya Kā Itihāsa* (2 Pts.) *Vaidika Vaṅmaya-kā Itihāsa* and *Purāṇa-vimarśa* (all in Hindi).

BALADEVA VIDYĀBHŪSHAṆA (fl. *c.* 1764). A Sanskrit writer of Orissa, a disciple of Dāmodaradāsa and a follower of Chaitanya. His works are : *Sāhitya-kaumudī* (a comm. on the kārikās of *Kāvya-prakāśa*, calling them the Bharata-sūtras), *Kāvya-kaustubha*, *Padyāvalī* and a comm. on *Utkalikā-vallarī*. He gives his own illustrations in praise of Kṛishṇa and adds a chapter covering topics not referred to in the Bharata-sūtras. His *Govinda-bhāshya* (q.v.; a comm. on the

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Brahma-sūtras), *Siddhānta-ratna* and *Prameya-ratnāvalī* deal with Chaitanya Vaishṇavism. He exercised considerable influence on Bengal Vaishṇavism. See *Govinda-bhāshya.*

BĀLAKA (fl. before 1100). A Sanskrit writer on Smṛiti from East Bengal. He wrote on several branches of Dharmaśāstrās, such as Vyavahāra and Prāyaśchitta. He is known only from frequent references in works of Jīmūtavāhana, Raghunandana, and Śūlapāṇi (qq.v.). According to Kane, Bālarūpa may be identical with Bālaka.

BĀLAKRĪḌĀ. The earliest Sanskrit comm. by Viśvarūpa, on the *Yājñavalkya-smṛiti* (q.v.); the comm. is lucid and free from prolixity.

BĀLA-MANORAMĀ. A Sanskiit abridgement of Bhattoji's comm., *Prauḍha-manoramā*, written on his own *Siddhānta-kaumuī* (q.v.); some scholars believe that it was written by Vāsudeva Dīkshita of Tanjore.

BĀLA-MANORAMĀ. A Sanskrit comm. by Anantadeva on *Siddhānta-kaumudī* (q.v.).

BĀLAMBHAṬṬA. (1730-1820). A South Indian Sanskrit writer,who was son of Vaidyanātha and Lakshmī. Also called Bālakṛishṇa Pāyaguṇḍa, according to some, he was the same as Vaidyanātha Pāyaguṇḍe. He is the author of *Bālambhaṭṭi*, a celebrated comm. on the *Mitāksharā* (q.v.), *Śabdakaustubha*, *Śabdaratna* and *Śabdenduśekhara* (the last three are comms. on grammatical works); some scholars think that the author of grammatical works was a different person.

BĀLAMBHAṬṬA. A modern scholar of Tanjore and author of *Bālabodhinī* and *Bālarañjanī*, small grammatical works in Sanskrit.

BĀLAMBHAṬṬĪ. A famous Sanskrit comm. by Bālambhaṭṭa (q.v.) on Vijñāneśvara's *Mitāksharā* (q.v.).

BĀLA-PRABODHANA. A famous grammatical work in Pali of the Kachchāyana school.

BĀLARĀMA-BHARATA. See *Bālarāma Varmā.*

BALARĀMA PAÑCHĀNANA. A Sanskrit grammarian and author of *Prabodha-prakāśa*; *Dhātu-prakāśa* is also attributed to him. Probably a Brāhmaṇa, nothing is known about his time and place.

BALARĀMA PANIKKAR. A modern Sanskrit poet, whose *Śrī Nārāyaṇa-vijaya* (1971), a Mahākāvya, deals with the life and achievements of Nārāyaṇa guru, a religious leader of Kerala.

BĀLARĀMA VARMĀ (1724-98). Mahārājā of Travancore (1753-98), a poet of distinction and author in Sanskrit of *Bālarāma-bharata*, which is based on the contemporary theatrical tradition of Kerala and expounds the details of Bharata's *Nāṭyaśāstra* as also refers to the details of Abhinaya as in vogue in Kerala. Known by the names of Dharmarāja and Vikramāditya, he patronised many poets, and was the author of several dramatic pieces in Malayalam, called *Kathakalis.* He is also called simply Rāmavarmā.

BĀLARĀMĀYAṆA. A Sanskrit drama (*c.* 900) by Rājaśekhara (q.v.) in 10 Acts. The prologue goes to the length of an Act, while each Act goes almost to the dimensions of a Nātikā. Based on the entire *Rāmāyaṇa* story, some variations have been made in the construction of the plot; Rāvaṇa has been represented as Rāma's rival for the hand of Sītā and his love and longing for her are more prominent than his ferocity.

In Act I Rāvaṇa declines to test himself by drawing Śiva's bow and departs, menacing evil to any husband of Sītā; in Act II he seeks the aid of Paraśurāma, but is insulted instead. In Act III the marriage of Sītā is enacted before him to distract his amorous

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sorrow, but the attempt fails. In Act IV the duel of Rāma and Paraśurāma is disposed of, but in Act V another ludicrous effort is made to amuse Rāvaṇa; dolls with parrots in their mouths are presented to him as Sītā and his foster sister; distracted, he demands his beloved from nature, the seasons, the streams, and the birds, as does Purūravas in the *Vikramorvāśīya*. The arrival of wounded Śūrpaṇakhā, his sister, who has suffered severely from her attack on Rāma, brings him to a condition of more manly rage. A tedious Act then carries matters down to the death of the sorrowing Daśaratha. In Act VII the problem of inducing the ocean to accept the burden of the bridge is solved; the severed head of Sītā seems to be flung on the shore, but it speaks and reveals the fraud; in Act VIII Rāvaṇa sends out Kumbhakarṇa, but sees him even helpless before Rāma. In Act IX Indra himself describes the last desperate duel of Rāma and Rāvaṇa. In Act X the party of Rāma makes the usual aerial tour of India, including the world of the moon; the Act ends with Rāma's coronation.

The play, with an embryo act (*Garbhāṅka*) in the third Act, is not rated very high.

BĀLĀVABODHA. See *Kāśyapa.*

BĀLAVATĀRA. A Pali grammatical work, most popular in Ceylon, composed by Dhammakitti according to tradition or by Vāchissara (q.v.) according to *Gandhavaṁsa.* Based on the *Kachchāyana-vyākaraṇa*, it is much shorter than that and slightly differs in the order of the topics.

BALBIR SINGH. A modern scholor, whose chief work is *Conceptual Framework of Indian Philosophy.*

BALDEO SINGH (1929-). A Sanskrit scholar, whose chief works are : *Harsha Darśanam* (a one-act play in Sanskrit) and *Pada-padārtha Samīksha* (a critical and comparative study of Sanskrit word formation; in Hindi).

BALIBANDHA. A Sanskrit drama mentioned in Patañjali's *Mahābhāshya* (q.v.) but is no longer extant.

BALLĀLASENA. Same as *Vallālasena* (q.v.).

BALLANTYNE, J. R. (1813-64). An English Indologist, whose chief works are Eng. trs. of: *Sāṅkhya Aphorisms of Kapila* (1852), *Nyāya-sūtra* (2 Pts; 1850-53), *Vaiśeshika-sūtra* (1851), *Mahābhāshya* (1855), *Sāhitya-darpaṇa* (1851), *Yoga-sūtra* (1882) and *Laghu-kaumudī*; he wrote also *Hindu Philosophy.*

BĀṆA (fl. 630-45). A Sanskrit writer, who was son of Chitrabhānu of Śrivatsagotra and Rājyadevī but lost his mother while he was a child, and his father when he was 14. He lived at Pṛithukūṭa on the banks of the river Śoṇā, his guru being Bharchu. After receiving his education, he wandered throughout the land; his associates during this period were varied and represented all walks of life. He came back to his village rich in wisdom and experience. One day he was invited to the court of Śrī-Harsha of Kanauj where he was honoured and was made the poet of the court. Having enjoyed royal favour for some years, he returned to his village and lived happily. This is the account which Bāṇa himself gives in his *Harsha-charita.* Nothing, however, is known about his later life.

Bāṇa is the author of two prose works, the *Harsha-charita* and the *Kādambarī* (qq.v.); one other work is ascribed to him, viz., the *Chaṇḍi-śataka* (q.v.) or *Devī-śataka.* On the strength of a literary reference by a commentator of the *Nalachampū*, Bāṇa has also been credited with another work called *Mukuṭatāḍitaka*, a drama; this is now lost and its exact nature is not ascertainable. Yet another work, *Pārvatī-pariṇaya* is ascribed to him, though it is really the work of Abhinava Bāṇa named Vāmana Bhaṭṭa Bāṇa (q.v.).

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'Bāṇa's greatness can very well be seen from the fact that his works supplied ample material for later critics to base their theories on. Thus it was on the basis of his works, that Rudraṭa and others sought to lay down the points of distinction between *Kathā* and *Ākhyāyikā*. It was again after him that several varieties of prose such as *Kalikā*, *Chūrṇaka* and *Padyagandhi* came to be recognised, whereas Daṇḍin knows of such varieties. The box system again, though old, is yet given a new life by Bāṇa who has combined his boxes into one inseparate whole unlike those in works like the *Pañchatantra*. So far as this technique is concerned, he makes a decided advance even over Daṇḍin who has shown little improvement in his *Daśakumāra-charita* in this respect, *HCIP, III, 316-17*.

BANĀRSI DĀS JAIN. An Indian scholar, whose chief works are : *Ardha-Māgadhī-Reader* (Lahore, 1923) and Hindi tr. of Woolner's *Introduction to Prakrit*.

BANDHASVĀMITVA. A Prakrit work by Devendra Sūri (q.v.) on the doctrine of Karman.

BANERJEA, J.N. A modern Indian scholar, whose chief studies are : *The Development of Hindu Iconography*, 'Avatāras of Vishṇu and their enumeration in some early Indian texts' and articles on Vaishṇavism and on Purānic studies.

BANERJEA SHĀSTRY, A. A modern scholar, whose chief works are the ed. of Hemachandra's *Deśīnamāmālā* (Calcutta, 1931), *The Evolution of Māgadhī* (Oxford, 1922) and *Asura India* (Patna, 1926); he has discussed also some Vedic words.

BANERJI, SURES CHANDRA. A modern Sanskrit scholar, whose chief works are: *A Companion to Sanskrit Literature* (1971), *A Companion to Middle Indo-Aryan Literature* (1977), *Dharmasūtras—A Study in Their Origin and Development* (Calcutta, 1962), *Aspects of Ancient Indian Life*, Critical ed. of *Sadukti-karṇāmṛita*, *Smṛiti Material in the Mahābhārata*, *Kālidāsa-kośa*, *Cultural Heritage of Kashmir*, Eng. tr. of *Vikramāṅkadeva-charita*, *Indian Society in the Mahābhārata*, *Introduction to Pali Literature*, and articles on Puranic studies.

BĀṆEŚVARA VIDYĀLAṄKĀRA (fl. *c.* 1744). A Sanskrit writer of Bengal (Hughly District), he is the author of *Chitra-champū* (a Champū-kāvya for his patron Chitrasena of Vardhamāna, containing useful historical and geographical details, 1744), *Rahasyāmṛita* (a Mahākāvya), *Chandrābhisheka* (a drama), *Vivādārṇava-setu* (a compilation work on Dharmaśāstra in which task he was assisted by several Pandits; written at the instance of Warren Hastings, Governor-General of India), a *Śataka* on Benares and several Stotras.

BAPAT, P.V. A modern Buddhist scholar, whose chief works are : *2500 years of Buddhism* (New Delhi, 1956) and *Evidence of Indian Culture in South-East Asia* (Nagpur, 1964); he ed. *Dhammasangaṇī* and *Atthasālinī* as also did Eng. tr. of *Shan Chien—P'i—P'o—Sha* (a Chinese version of Sanghabhadra of *Samantapāsādikā* comm. on Pali *Vinaya*) and of Chinese versions of the Pāli *Atthakavagga* under the title *Arthapada Sūtrā* (1951).

BĀPUBHAṬṬA KELAKARA (fl. 18th cent.). A Sanskrit author of *Utsarjanopākarma-prayoga*, *Prāyaśchitta-mañjarī* and *Śrāddha-mañjarī*.

BAREAU ANDRE (1921-). A French Indologist, whose chief works are : *Les sectes bouddhiques du petit véhicule* (Saigon, 1955), *Less premiers conciles bouddhique* (Paris, 1955) (both on early Buddhism) and *Recherches sur la biographie du Buddha dans les Sūtrapiṭaka et les Vinayapiṭaka anciens* (Paris, 1963, 1970,

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1971; on the biography of Buddha).

BARNETT, L.D. (1871-1960). An English Indologist, who tr. into English two Jaina Aṅgas *Antagaḍadasāo* and *Aṇuttarovavāiyadasao* (London. 1907), and wrote *The Parmārtha-sāra of Abhinavagupta* (1910), *Antiquities of India* (London, 1913); he compiled also *Catalogue of Sanskrit, Pali and Prakrit Books in the Library of British Museum.*

BARODIA, U.D. A modern scholar, whose chief work is *History and Literature of Jainism* (Bombay, 1909).

BARRET, LE ROY CARR. A Sanskrit scholar, who, along with F. Edgerton, pub. (with critical notes on the text) Books I, II, IV-X of the Paippalāda recension of the *Atharvaveda* (1906-23). See *Bloomfield, Garbe.*

BARSCHEL, BERND. A modern German Indologist, who is working in the field of the historical grammar of Sanskrit.

BARTH, AUGUSTE (1834-1916). A French Indologist, whose chief works are : *Les religions de l' Inde* (Paris, 1879 ; Eng. tr. *The Religions of India* by Wood in 1882), *Inscriptions Sanscrites du Cambodge et du Campa* (Paris, 1885; jointly with Bergaigne), *Inde Buddhisme, Jainisme, Hindouisme* (1894). He carefully analysed many important publications on Buddhism and his reviews have been pub. in five Volumes (Paris, 1914-27). The bibliography of his works and the general index in Vol. V are very useful for the study of the history of Buddhist studies.

In his *Religions of India*, Barth considers Veda pre-eminently a 'sacerdotal' literature; and that Kṛishṇa, around whom the Bhāgavata cult originally centred, was a popular divinity of solar origin, and that Vishṇu came to occupy supreme position as a result of his fusion with the popular god, Kṛishṇa.

BARTHELEMY SAINT-HILAIRE, J. (1805-95). A French Indologist, whose chief works are : *Des Vedas* (1854), *Du Bouddhismus* (1855) and *Les Bouddha et sa religion* (1860; Eng. tr. *Buddha and his Religion*), *Hieun Thsang in India* (Eng. tr.) and *Life and Legend of Buddha.*

BARTHOLOME, W. (1748-1806). An Austrian Indologist, whose chief works are : *Systema Brahmanicum* (Rome, 1791), *Amarasiṁha sen Dictionari Samascrada....cum versione Latine* (1798), *Reise nach Ostindien*, and two Sanskrit grammars in Tamil script, based on the unpub. grammar of J.E. Hanxleden (q.v.).

BARUA, B.M. (fl. early 20th cent.). A modern scholar, whose chief works are : *Old Brāhmi Inscriptions in Udayagiri and Khaṇḍagiri Caves, Religion of Aśoka* and *Studies in Buddhism.*

BARUCH, WILLY. A modern Indologist, who, in his chief work *Beiträge zum Saddharmapuṇḍarīka-sūtra* (Leiden, 1938) has pointed out that Nepalese manuscripts were not properly ed. by Nanjia and Kern.

BASAVAPPA NĀYAKA (fl. 1697-1714). A Sanskrit writer of Ikkeri, compiler of *Subhāshita-suradruma*, an anthology and of *Śivatattva-ratnākara* (1709-10), an encyclopaedic work giving the essence of different arts and sciences treated in the Vedas and Āgamas; it also gives a history of the House of Keladi and a legendary account of the foundation of the city of Vijayanagar.

BASHAM, A.L. A famous Indologist, whose chief works are : *The Wonder that was India* (London, 1954), *History and Doctrines of Ājīvakas* (London, 1951) *Concise Encyclopedia of Living Faiths* and *Sources of Indian Tradition* (New York, 1958). He at present teaches in the Australian National University, Canberra.

BASU, J. A modern scholar, whose chief

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work is *Culture and Civilization as Revealed in the Brāhmaṇas* (1969).

BASU, S.K. A modern scholar, who has tr. into English the *Mṛichchhakaṭika* (q.v.).

BAṬAKRISHṆA GHOSH. A modern Sanskrit scholar, whose chief works are: *Linguistic Introduction to Sanskrit* and *Les formation nominals et verbales en p. du Sanskrit* (1933).

BAṬUK NĀTH SHARMĀ. A modern scholar, whose chief works are 3rd ed. of *Nāṭyaśāstra* (jointly with Baladeva Upādhyāya) and ed. of *Prākṛita-vyākaraṇa* (also with Baladeva Upādhyāya).

BAUDDHĀDHIKKĀRA. See *Ātma-tattva-viveka*.

BAUDHĀYANA (Bodhāyana). A celebrated author of *Baudhāyana-dharma-sūtra*, *Baudhāyana-śulva-sūtra*, *Baudhāyana-gṛihyasūtra* and *Baudhāyana-śrauta-sūtra* (qq.v.) in Sanskrit. See *Vedāṅga*.

BAUDHĀYANA-DHARMASŪTRA. See *Vedāṅga* (Kalpasūtra).

BAUDHĀYANA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

BAUDHĀYANA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

BAUDHĀYANA-ŚULVA-SŪTRA. See *Vedāṅga* (Kalpasūtra). The oldest and largest of the Śulva-sūtras, which contains three chapters. The 1st Chap. consists of 116 aphorisms dealing with various measures, important geometrical propositions necessary for the construction of altars, relative positions and spatial magnitudes of the various altars. The 2nd Chap. contains 83 aphorisms, devoted to the description of the spatial relation in the different construction of fire-altars made of bricks. Chap. 3 consists of 323 aphorisms describing the construction of 17 different kinds of fire-altars for sacrifices performed with the object of attaining definite results.

BEAL, SAMUEL. A modern Indologist, who tr. into English *Pātimokkha* from Chinese (1862); his other works are ed. of *Dhammapada*, *Chinese Accounts of India*, *Travel of Hieun Thsang* and *Buddhist Records of Western World* (4 Vols.).

BECHAN JHĀ. A modern Sanskrit scholar, whose chief work is *Concept of Poetic Blemishes in Sanskrit Poetics*.

BECHARADĀSA. A modern scholar, who pub. *Bhagavatīsūtra*, also called *Vyākhyāprajñapati*, a Jaina Aṅga from Ahmedabad, along with the comm. and Gujarati tr., and the famous *Sanmatitarka* of Siddhasena with a big comm. (6 pts; jointly with Sukhalāla) and then a small epitome of the same in Gujarati (Ahmedabad, 1932).

BECHERT, HEINZ (1932 -). A German Indologist, who specialises in Buddhist studies in India and Ceylon. His chief studies are: *Brūchstücke buddhistischer Verssammlungen* (1961), *Buddhismus, Staat und Gesellschaft* (3 Vols., 1966 ff.), *Singhalesische Handschriften* (1969), ed. of Geiger's *Culture of Ceylon* (1960), *Uber die "Marburger Fragments" des Saddharma-puṇḍarīka* (Göttingen, 1972), and article on some side-lights on the early history of Pali lexicography. He has also ed. the birch bark ms. of the *Bhāgavata-purāṇa* (New Delhi, 1976).

VAN DER BEEK, P. A modern Indologist of Netherlands, who is at present engaged on the study of *Sigalovāda-sūtra*, a canonical Buddhist text on lay morality.

BEER, ROLAND. A German Indologist, whose chief studies are on *Daśākumāracharita* (Weimar, 1975), on *Vikramacharita*

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(Weimar, 1976), on Buddhist legends in Tibet (Weimar, 1978), on narrative prose literature of Sanskrit (1977-78) and on *Mudrārākshasa* (Berlin, 1979).

BEKANĪYA-SŪTRA-VYĀKHYĀNA. A Sanskrit tr. of Francis Bacon's *Novum Organum*, pub. from Banaras in 1852; the tr. is done by Viṭṭhala.

BELVALKAR, S.K. (fl. early 20th cent.). An Indian scholar, whose chief works are a study on Kalidāsa's *Śākuntala*, masterly ed. of *Uttar-rāmacharita*, *of Kāvyādarśa*, ed. of *Bhīshma*, *Śānti*, *Āśramavāsika*, *Mausala*, *Mahāprasthānika* and *Svargārohaṇa* parvans of the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, *Introduction to Śāntiparvan*, ed. and Eng. tr. of *Bhagavadgītā*, *Vedanta Philosophy*, a comm. on *Brahmasūtra* of Bādarāyaṇa, *History of Indian Philosophy* (with R.D. Ranade), *System of Sanskrit Grammar* (Poona, 1915), and several important papers on Kashmir Śaivism.

BENDALL, CECIL. A modern Indologist, who ed. the *Śikshāsamuchchaya* (1897-1902), pub. under the Biblotheca Buddhica Series; he also pub. *a Catalogue of Buddhist Sanskrit Manuscripts* (Cambridge, 1883 ff.).

BENDER, ERNEST. A modern American Indologist, who teaches in the University of Pennsylvania. His field of specialization is Indo-Aryan languages, Buddhist Hybrid Sanskrit, Pali, Jainism, etc. He has made a study of the Jains in his article: 'An Early Nineteenth Century Study of the Jains' *JAOs* 96.1 (1976).

BENEDETTO, L.F. A modern scholar, whose chief work is *Marco Polo, 11 Millione* (Firenze, 1928).

BENFEY, THEODORE (1809-81). A German Indologist, whose chief works are: *Pañchatantra* (German tr.), *Handbook des Sanskrit Sprache* (1852-54), *A Practical Grammar of Sanskrit Language*, *A Sanskrit-English Dictionary* (London, 1866, with reference to the best editions of Sanskrit authors), *Vedica und Linguistica und Vedica Verw andtes* (1880). He ed. and tr. into German *Sāmaveda* (1848) of Kauthuma Śākhā, the glossary of which might be regarded as the first attempt in the direction of a Vedic dictionary and also tr. *Ṛigveda* (1848) up to 1.130. In Vedic mythology, he relates Sārameyau in *Ṛigveda* to the Greek Kerberos and the Greek god Dionysos to be understood as Dyu and Niś, or day and night.

BENGALI BĀBĀ. A modern scholar, whose chief work is the Eng. tr. of the Vyāsabhāshya on the Yoga Sūtras.

BENOYTOSH BHAṬṬĀCHĀRYA (fl. early 20th cent.), A modern scholar, whose chief works are *An Introduction to Buddhist Esoterism* and ed. of *Sādhanamālā* (Vols. I, II).

BENTLEY, J. An Indologist, whose chief work is *Historical View of the Hindu Astronomy* (1893).

BENVENISTE, E. A modern French Indologist, whose chief contribution is *Le doctrine des Indo-Europeens*; he has made studies also on Vedic mythology and linguistics.

BERGAIGNE, ABEL H.J. A French Indologist. whose chief works are: *La religion Védique d'apres les hymnes du Rigveda* (3 Vols.. 1878-83; a pioneer work discussing the elements of Vedic mythology in their natural phenomena and in the sacrificial cult as also the individual Vedic deities; Eng. tr. *Vedic Religion*), *Etude sur le lexique du Ṛigveda* (1883-84; a lexical work), ed. and Fr. tr. of *Bhāmini-vilāsa*, of *Nāgānanda* and of *Śākun-*

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tala, Inscriptions Sanscrites du Cambodge et du Campa (Paris, 1885; jointly with Barth) and *Manuel Pour etudier la langue Sanscrite* (1884). He wrote articles on Vedic figures of speech and held the view that rhetoric holds the key to the meaning at many places in the *Ṛigveda*. In Vedic mythology, he believes that the natural phenomena are expressed in terms of male and female elements. On sacrificial ritual, he is of the view that it is the true reproduction on earth of the cosmic happening. It was with Bergaiqne that Sylvain Lévi studied.

BERGER, HERMANN (1926-). A modern Indologist, whose chief works are : an extensive monograph *Zwei Probleme der Mittleindischen Lautlehre* (München, 1955), a study on Middle Indo-Aryan, and *Das Yasin-Burushaski* (Pts. 1-3; 1974). He is a specialist of Indo-Aryan and Burushaski languages.

BERNHARD, FRANZ (1931-71). An Indologist, who ed. *Udānavarga* (2 Vols., Göttingen, 1965-68), with the help of a great number of MSS. and fragments; he wrote also a number of papers on Indian and Buddhist problems.

BERWAL, RENE DE. A modern Buddhist scholar, whose chief work is *Présence du Bouddhisme* (Saigon, 1959).

BETH, A. A modern scholar of Netherlands, whose *Vier Upanishaden* is a tr. from Sanskrit of four Upanishads (Amsterdam, 1977).

BEYER, S. An American Indologist, who at present teaches in the University of Wisconsin; his special field of study is Buddhism.

BHADANT ĀNAND KAUSALYĀYANA. A modern Buddhist scholar, whose chief work is the ed. of *Jātaka* (Vols. I-VI) and Hindi tr. of *Aṅguttara-nikāya* (Pts. I-IV).

BHADRABĀHU. One of the earliest teachers and most prominent Prakrit author among the Jainas. He is said to have been the sixth Thera after Mahāvīra, and to have died 170 years after Mahāvīra's Nirvāṇa. Tradition has it that he was the last who knew the Puvvas that had gone astray, and he is said to have extracted the third and fourth Chheya-sūtras from the ninth Puvva. Besides the *Āyāradasāo* (q.v.), which contains the *Kalpasūtra* (q.v.), the *Nijjuttis* (Niryuktis), concise metrical explanations of certain parts of the Canon, are also attributed to him. He is supposed to be the author of *Uvasaggahara-stotra* (q.v.), the earliest of the Jaina hymns in Prakrit.

BHAGAVADĀCHĀRYA, SVĀMĪ. A modern Sanskrit poet, who, in the classical Mahākāvya form, wrote *Bhārata-pārijāta*, an epic on Gandhījī; its three parts are called *Bhārata-pārijāta, Pārijātāpahāra* and *Pārijāta-saurabha* (second complete edition, Ahmedabad, 1951); he also wrote a Sanskrit comm. on the *Sāma-veda-saṁhitā* under the title *Sāma-saṁskāra-bhāshya* (1957), commented in Sanskrit on 10 Upanishads as also on Śukla *Yajurveda-saṁhitā*.

BHAGAVADAJJUKĪYAM. A Sanskrit farcical play, attributed to Bodhāyana (q.v.); so named as Bhagavān, a Yogin and Ajjukā, a courtesan, play the prominent roles.

Ajjukā, waiting for her lover in a garden, is bitten by a snake and dies. The Yogin by his yogic powers, causes his soul to enter the dead body. The messenger of Yama, finding that a mistake has been committed, allows Ajjukā's soul to enter the dead body of the Yogin. The exchange of souls makes the saint speak and act like the courtesan and the courtesan speak and act like the saint. At last, Yama's messenger makes the souls enter their respective bodies.

BHAGAVADDATTA (1893-1968). An Āryasamājist Vedic scholar, whose chief works are

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an exhaustive history of Vedic literature in Hindi : *Vaidika Vāṅmaya-kā Itihāsa* (*in 3 Pts.*, Ist part on the Śākhās of Vedas, 2nd on the Commentators of the Vedas, and the 3rd on the Brāhmaṇas and Āraṇyakas, (revised ed. by his son, Satyaśravā, 1976), *Veda-vidyā-nidarśāna*(an interpretation of Vedic Sūktas on Vedic cosmology; Eng. tr. *Story of Creation as Seen by Vedic Seers*), a Hindi tr. of *Nirukta*, and *Bhāratavarsha-kā Bṛihad Itihāsa* (in Hindi, 1951).

BHAGAVADDATTA (1912-). A modern Vedic scholar, whose chief works are: *Ṛibhu-devatā*, *Vishṇu-devatā* (both studies) and *Vaidika Svapna-vijñāna* (on Vedic concept of dreams; all in Hindi).

BHAGAVADDATTA SHASTRĪ. A modern Sanskrit writer, who tr. Hindi poet Jaya-śaṅkara Prasāda's *Kāmāyanī* into Sanskrit (1960-61).

BHAGAVADGĪTĀ. Same as *Gītā* (q.v.).

BHĀGAVATA. See *Bhāgavata-purāṇa*.

BHĀGAVATA-BHĀVĀRTHA-DĪPIKĀ. See *Śrīdhara Svāmin*.

BHĀGAVATA-CHAMPŪ. See *Abhinavakālidāsa*.

BHĀGAVATA-PURĀṆA. See *Purāṇa*.

BHĀGAVATA-SANDARBHA. An elaborate Sanskrit treatise by Jīva Gosvāmin (q.v.), which consists of six books called Sandarbhas. Based chiefly on the *Bhāgavata-purāṇa* (q.v.), it discusses the means of valid knowledge, the power and qualities of the Bhagavat, Bhagavat's relation with Prakṛiti and Jīva, the nature of Kṛishṇa, who is regarded as Lord himself, the nature, classification and superiority of the Bhakti, the nature of liberation, the love of the lord and the relation between Kṛishṇa and the Gopīs, etc.

BHAGAVATĪ-VIYĀHA-PANNATTI. See *Aṅga*.

BHAGAVATĪ-VYĀKHYĀ-PRAÑÑAPTI. See *Aṅga*.

BHĀGAVṚITTI. One of the oldest Sanskrit comms. on *Ashṭādhyāyī*, attributed to Vimalamati or to Bhartṛihari (qq.v.). It is not available at present but was copiously quoted by Purushottamadeva and other grammarians of the 12th cent. A.D. and of later centuries.

BHAGAWAT SHARAP UPĀDHYĀYA. A modern scholar, who in his Hindi work *Kālidāsa kā Bhārata* (in Eng. *India of Kālidāsa*) has dealt with all the material of cultural significance from the works of Kālidāsa.

BHĀGCHANDRA JAIN BHĀSKAR (1939-). A Prakrit scholar, whose chief works are: *Jainism in Buddhist Literature* and *Yaśodhara-charitam* (ed. and tr. into Hindi).

BHAGĪRATHA JHĀ. A modern scholar, whose chief work is the ed. of *Gautamīya Tantra*.

BHAGĪRATHAPRASĀDA TRIPĀṬHĪ. A modern Sanskrit writer, who retold in Sanskrit Tolstoy's stories under the title *Tolstoy-kathāsaptaka* (1970).

BHAGWĀN DĀS (1869-1959). A modern thinker, whose shorter and longer *Mānava-dharmasāra* in Sanskrit try to bring ancient thought in line with the modern. Comparing Hinduism with other religions, he enquires into the rise and fall of Hindu kingdoms and points out that one of the great drawbacks of the culture is its failure to achieve a united national feeling, *Saṅgha-śakti*. His other works are: *Bhāratīya-Samskṛite : Pradhānam-Aṅgam* (1956) and *Mahābhāratam Purāṇānicha* (1956); both in Sanskrit.

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BHAGWAN DASH, VAIDYA (1934-). A modern Sanskrit scholar, whose chief works are Eng. tr. of *Charaka Saṁhitā* (2 Vols.), *Materia Medica of Āyurveda* (1980), *Basic Principles of Āyurveda* (1980) and *Diagnosis and Treatment of Diseases in Āyurveda* (Pt. I; 1981); the last three works are in collaboration with Lalitesh Kashyap. Bhagwan Dash is at present Deputy Adviser (Āyurveda) to the Ministry of Health, Government of India.

BHAGWĀN DEV, ĀCHĀRYA (1910-). A celebrated scholar, who has made exhaustive studies on culture, history and ancient coins of Haryāṇā; his chief works in Hindi are : *Haryāṇā ke Prāchīna Mudrāṅka* (a monumental work) and *Haryāṇā kī Prachīna Takasāla*. He has his Ashrams at Gurukula Jhajjar and at Kanya Gurukula, Narela (Delhi).

BHAIMARATHI. A Sanskrit prose Kāvya, mentioned in Patañjali's *Mahābhāshya* (q.v.), but is no longer extant.

BHAIRAVĀNANDA. See *Manika.*

BHAISHAJYA-RATNĀVALĪ. A Sanskrit Āyurvedic compilation by Govindadāsa, which was composed probably towards the end of the 16th century. It is a useful work to Āyurvedic practitioners.

BHAKTĀMARA-STOTRA. See *Mānatuṅga.*

BHAKTA-PARIJÑA. See *Bhattaparinnā.*

BHAKTI-RASĀMṚITA-SINDHU. A voluminous Sanskrit work on Vaishṇava Rasa-śāstra, by Rūpa Gosvāmin (q.v.), which consists of analysis of the *Bhakti-rasa* and definitions and subtle divisions of its constituents. The work is divided into parts, each of which is sub-divided into sections.

BHAKTI-SANDARBHA .See *Bhāgavata-sandarbha.*

BHAKTI-ŚATAKA. See *Rāmachandra Kavibhārati.*

BHALLAṬA. A Sanskrit poet of the court of king Śaṅkaravarman of Kashmir (883-900), who suffered severely from the failure of the king to reward him. His *Bhallaṭa-śataka* (q.v.) is a collection of a hundred stanzas on morals which are in different metres carefully elaborated; curiously enough, it contains one stanza of Ānandavardhana. Bhallaṭa's other verses are quoted in the anthologies and his style is usually fairly simple.

BHALLAṬA-ŚATAKA. A Sanskrit work by Bhallaṭa (q.v.), consisting of 108 verses of varied metres. The work, verses from which have been quoted by Abhinavagupta, Kshemendra and other eminent rhetoricians of Kashmir, lays down the poet's reflections on the ways of the world. *Śārṅgadhara-paddhati* and *Sadukti-karṇāmṛita*, the Sanskrit anthologies, quote verses from it. See *Bhallaṭa.*

BHĀMAHA (fl. between 7th and 8th cent.). A Kashmirian Sanskrit author of *Kāvyālaṅkāra* (q.v.), a well-known work on poetics. He is the earliest exponent of the Alaṅkāra school, which appears to have been founded earlier; he emphasised Alaṅkāra as the essential element of poetry.

BHĀMAHĀLAṄKĀRA. Same as Bhāmaha's *Kāvyālaṅkāra* (q.v.).

BHĀMAHA-VIVARAṆA. A Sanskrit comm. by Udbhaṭa on Bhāmaha's *Kāvyālaṅkāra* (q.v.).

BHĀMATI. A Sanskrit work, also called *Śārīraka-bhāshya-vibhāga* or *Vibhāga*, which is an exposition by Vāchaspati Miśra of the Vedantā philosophy of Śaṅkarāchārya contained in his comm. on the *Brahma-sūtra.*

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BHĀMINĪ-VILĀSA. A Sanskrit poem by Jagannātha (q.v.), which is divided into four parts. Though the poet deals with various matters, the dominant element is towards the erotic and the didactic. Many verses are remarkable for their neatness, elegance of expression and pictorial fancy. It appears to be a collection of verses composed by the poet at stray intervals.

BHAṆḌĀRKAR, D.R. (d. 1950). An Indian scholar, whose chief works are: *Lectures on the Ancient History of India* (Calcutta, 1919), *Aśoka* (1932), *Archaeological Remains and Excavations at Nagari* (1920), *Lectures on Ancient Indian Numismatics* (1921), 'Ekalinggi Stone Inscription and the Origin and History of Lakulisa Sect', and articles on Kālidāsa; he ed. also *Tarkabhāshā.*

BHAṆḌĀRKAR, RĀMAKṚISHṆA GOPĀLA (1837-1925). A celebrated scholar, who was the founder of the Bhaṇḍārkar Oriental Research Institute, Poona. His chief works are: *Sanskrit and the Prakrit Languages*, ed. of *Mālatīmādhava* (1905), *Ancient Indian Numismatics* (1921), *Some Aspects of Ancient Indian Culture* (Madras, 1940), an article 'The Aryanas in the land of the Asuras' (1922), excavations at Bairat (near Jaipur, where the Pāṇḍavas are said to have passed the 13th year of exile incognito), the study of coins of Western Kshatrapas and Satavahanas, 'Report on the research of Sanskrit MSS. in the Bombay Presidency during the year 1883-84' (Bombay, 1887). *Vaishṇavism, Śaivism and Minor Religious Systems* (1913), is, however, Bhaṇḍārkar's monumental work, which was originally included in the *Grundriss der Indo-arischen Philologie* and was first pub. in 1913 (First Indian edition in 1928; later included in his *Collected Works*; 4 Vols.). In this work the author placed before the scholarly world a complete picture of Vaishṇavism from about the 5th cent. B.C. to about the middle of the 17th cent. A.D. He showed how Vāsudeva preached a monotheistic religion and was himself apotheosised by his kinsmen, the Sātvatas, and how the three different streams of religious thought, one flowing from the Vedic god Vishṇu, another from the cosmic and philosophic god Nārāyaṇa and the third from the historical god Vāsudeva mingled together and formed what is called Vaishṇavism. About Śaivism, he traced the history of the Śaiva sect from its origin to its present state, and placed before the scholars a complete picture of the development of that system from Vedic times to 12th cent. after Christ.

BHĀNUDATTA (fl. 1450-1500). A Sanskrit poet and son of Gaṇanātha or Gaṇeśvara of Videha (Mithilā); also called Bhānukara Miśra. His father wrote *Rasa-ratna-dīpikā*, from which quotations are found in *Rasa-taraṅgiṇi*, while his great-grandfather Śaṅkara-miśra was the author of *Upaskara* and of a comm. on Śrī-Harsha's *Khaṇḍana-khādya.* Bhānudatta's *Rasa-mañjarī* deals with the nature of heroes and heroines of different ages and experiences, the Sāttvika guṇas, two varieties of Śṛiṅgāra, ten stages of Vipralambha, etc.; all examples, except those with expressly contrary indications, are by the author. His *Rasa-taraṅgiṇi*, a similar work, in 8 chapters, deals mainly with the various components of the Rasas such as Bhāva, Vibhāva, Anubhāva, etc. and also with various Rasas and three kinds of Dṛishṭis. Among his other works are: *Alañkāra-tilaka*, *Śṛingāra-dīpikā* and probably the poem *Kumāra-bhārgavīyam.* His *Gīta-gaurīśa* appears to follow the model of Jayadeva's *Gītagovinda.* There are numerous comms. on *Rasa-mañjari* and *Rasa-taraṅgiṇi.*

BHĀRADVĀJA-GṚIHYASŪTRA. See *Vedāṅga* (Kalpasūtra).

BHĀRADVĀJA ŚIKSHĀ. See *Śikshā.*

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BHĀRADVĀJA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

BHĀRADVĀJA-VIMĀNAŚĀSTRA. An ancient Sanskrit work on aircrafts, which is available in its several versions, Attributed to the sage Bhāradvāja, it has been ed. by Brahmamuni (q.v.).

BHĀRDWĀJ, K. D. An Indian scholar, whose chief work is *The Philosophy of Rāmānuja* (New Delhi, 1958), written from the devotional view-point.

BHARATA (fl. between 2nd cent. B.C. and 3rd cent. A.D.). A celebrated Sanskrit writer of *Nāṭyaśāstra* (q.v.), the earliest extant work on dramaturgy. Sometimes referred to as Ādi-Bharata, he appears to have propounded for the first time, the theory of Rasa in connection with drama. *Gītālaṅkāra*, a work on music, is attributed to him.

BHĀRATA-BHAJANA. A collection of Sanskrit songs (Madras, 1948), composed by Mayūram Viśvanātha Śāstri, a well-known South Indian music composer. He adopted common Hindustani-cum-Carnatic tunes to enable the songs to be sung widely.

BHĀRATA-CHAMPŪ-TILAKA. See *Lakshmaṇa Kavi.*

BHARAṬAKA-DVĀTRIṀŚIKĀ. A Sanskrit collection of 32 tales of Bharaṭakas, who were probably Śaiva mendicants; its date and authorship are not known. The work, designed to ridicule Bharaṭakas, may or may not be of Jaina inspiration. The inclusion of vernacular verses indicates its contact with the literature of the people.

BHARATA PISHAROTI. A Sanskrit writer, whose methods of teaching Sanskrit are well-known; his *Ekabhārata* (Trichur, 1978) is a drama in 4 Acts, in which natural features of India play important roles.

BHĀRATA-MAÑJARĪ. A Sanskrit poem by Kshemendra (q.v.), written in 1037. In place of about a lac verses of the *Mahābhārata*, the whole matter has been summed up in about 500 stanzas, but the contents have been re-arranged in certain cases.

BHARAT SINGH UPĀDHYĀYA. A Pali scholar, whose chief works are: *Pāli Sāhitya-kā Itihāsa* (History of Pali Literature) and *Bauddhakālīna Bhāratīya Bhūgola* (1961; both in Hindi).

BHARATASVAMĪ. (fl. 1300). A Vedic scholar, whose Sanskrit comm. on the *Sāmaveda* has been ed. by K.K. Rājā and has been pub. along with the comm. of Mādhava (Adyar, 1914); Bharatasvāmī also commented on the *Ṛigveda* and on the *Sāmavidhāna-brāhmaṇa.*

BHĀRĀTA-TĀTPARYA-NIRṆAYA. See *Mahābhārata-tātparya-nirṇaya.*

BHĀRATĪTĪRTHA. Joint author of the *Pañchadaśī* (q.v.).

BHĀRAVI. A famous Sanskrit poet and author of the *Kirātārjunīya* (q.v.), one of the five famous Sanskrit Mahākāvyas. Bhāravi is mentioned in the Aihole inscription (634) along with Kālidāsa, and is also cited in the *Kāśikā-vṛitti* (*c.* 650); he is perhaps not much earlier than Bāṇa (q.v.), who, however, ignores him. He may, therefore, be placed in the latter half of the 6th cent. A.D.

The author's style at its best has depth of expression (*artha-gaurava*) which is certainly attractive; he excels also in the observation and record of the beauties of Nature as also of maidens, but at places the poem contains a number of stanzas illustrating all kinds of verbal tricks and mannerisms. He appears to have influenced Māgha (q.v.), a later poet.

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BHĀRGAVA, P.L. An Indian scholar, whose chief works are : *Chandragupta Maurya* (Lucknow, 1935), *India in the Vedic Age* (1956) and several articles on Purāṇic studies.

BHARTṚIHARI. A Sanskrit poet and author of the *Śatakatraya* (q.v.), i.e., *Nīti-śataka*, *Vairāgya-śataka* and *Śṛiṅgāra-śataka*. The author is identified with the author of the *Vākyapadīya* (q.v.), who is said to have died in *c.* 650; the *Vākyapadīya* is a metrical work on the philosophy of grammar in three parts called *Khaṇḍas*. Some scholars identify the author of *Vākyapadīya* with Bhaṭṭi (q.v.), the author of *Bhaṭṭi-kāvya*. The author of the *Vākyapadīya*, as is known, had leanings towards Buddhism, while that of the *Śatakatraya* shows no trace of this faith. But it is said that Bhartṛihari was constantly wavering in his creed so that the identity of the grammarian with the poet Bhartṛihari is not improbable. He is said to have commented upon the *Mahābhāshya* of Patañjali under the title *Mahābhāshya-dīpikā*, though the commentary is not extant. Another work attributed to him is the *Bhāgavṛitti* (q.v.).

BHARTṚIHARI-NIRVEDA. A Sanskrit drama by Harihara (q.v.; fl. *c.* 15th cent.).

It describes how king Bhartṛihari, influenced by the Yogic teachings of Gorakshanātha or Gorakhanātha, attains such a condition of renunciation, that even when his dead wife is recalled to life, he has no attraction either for her or for his child. In the beginning, however, Bhartṛihari is represented as desolate by his wife's death through false rumour of his own death. The work is in great part a glorification of the Yoga philosophy of Gorakhanātha.

BHARTṚIMENṬHA. Same as *Menṭha* (q.v.).

BHĀRUCHI (fl. 950-1050). A Sanskrit writer on Dharmaśāstra, whose name has come only from quotations.

BHĀSA. A famous Sanskrit dramatist, who until the discovery by Gaṇapati Śāstrī (q.v.) of the thirteen Trivandrum plays in 1910-11 was a mere name, celebrated (along with Saumilla, Kaviputra and others) by Kālidāsa, Bāṇa, Vākpati, Rājaśekhara, Vāmana, etc. The text of these plays does not offer any direct evidence to settle the problem of their authorship but most of the scholars assign them to Bhāsa. Again, the question of the date of Bhāsa has also been a matter of prolonged controversy. He has been dated variously in 2nd or 3rd cent. A.D. and in 5th or 4th cent. B.C.

The plays ascribed to Bhāsa number thirteen (excluding two more dramas: *Dāmaka* and *Taivikrama*, which are also ascribed to him) and, except *Chārudatta*, all of them are preserved in tact. The plays, divided according to their sources, are as under :—

Pratimā-nāṭaka, *Abhisheka-nāṭaka*, (based on the *Rāmāyaṇa*), *Madhyama-vyāyoga*, *Dūtaghaṭotkacha*, *Karṇabhāra*, *Dūtavākya*, *Ūrubhaṅga*, *Pañcharātra* (based on the *Mahābhārata*, and most of them being one-act plays), *Bālacharita* (based upon the Kṛishṇa legend), *Avimāraka*, *Chārudatta* (based on the *hetaera* stories), *Pratijñā-yaugandharāyaṇa* and *Swapnavāsavadattā* (probably based on the current story literature) (qq. v.). An incomplete drama *Yajña-phalam* is also ascribed to Bhāsa.

The dramas based on the *Rāmāyaṇa* show 'little ingenuity on the part of the author. They vary from the original only in unimportant details and no effort at characterisation is in evidence..... The *Mahābhārata* plays show the dramatist in better relief. The departures from the original show skill and intelligence and the characters are more lively and vivid.' —*HCIP, II, 262. Svapnavāsavadattā* is Bhāsa's masterpiece; it is in continuation of the *Pratijñā-yaugandharāyaṇa* (q.v.).

Bhāsa, the author of the largest number of extant Sanskrit dramas, has also variety in his works, which is not found elsewhere. Of

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all Sanskrit dramatists, he appears to have recognised the importance of staging a play, but his plot-construction is quite crude, and certain incidents are simply repeated. In technique, he sometimes flagrantly violates the rules of the *Nāṭyaśāstra* but his style is simple and direct. His Sanskrit usually agrees with the norm fixed by Pāṇini, while the Prakrit normally used by Bhāsa is Śaurasenī, with occasional use of Māgadhī.

BHĀSARVAJÑA (fl. 10th cent.). A Kashmirian Sanskrit writer on philosophy whose *Nyāya-sāra* (q.v.) is a survey of the Nyāya philosophy in the form of a tract.

BHĀSHĀ-PARICHCHHEDA. A Sanskrit work by Viśvanātha (q.v.), which is a practical guide-book to Nyāya-Vaiśeshika philosophical systems. In 166 memorial verses, divided into four parts, viz., *Pratyaksha*, *Anumāna*, *Upamāna* and *Śabda*, it agrees with Vaiśeshika but in regard to means of knowledge, it is in conformity with Nyāya philosophy.

BHĀSHĀ-VṚITTI. A brief but lucid Sanskrit comm. by Purushottamadeva (q.v.) on the *Ashṭādhyāyī* (q.v.), excluding the Vedic portion.

BHĀSKARA. (A.D. 600). A Sanskrit writer on astronomy and a contemporary of Brahmagupta (q.v.), who appears to have composed *Āryabhaṭīya-sūtra-bhāshya* or *Āryabhatiya-tantra-bhāshya* (a comm. on the Āryabhaṭīya; q.v.), the *Mahā*-(or *Bṛihat-*) *bhāskarīya*, a treatise on astronomy in eight chapters, and the *Laghu-bhāskarīya*, an abridged version of the *Mahābhāskarīya*.

BHĀSKARA. (fl. 9th cent.) Author of the *Bhāskara-bhāshya* (q.v.) in Sanskrit, a comm. on *Brahma-sūtra* (q.v.).

BHĀSKARA. (fl. 1114). A noted mathematician and astronomer, whose famous work in Sanskrit is *Siddhānta-śiromaṇi* (q.v.), of which two chapters entitled the *Līlāvatī* and the *Bījagaṇita* (qq.v.) are the most important treatises on Mathematics; his *Grahagaṇita* and the *Gola* are the most valuable writings on astronomy. Said to have been born in a village in Deccan, he was son of Maheśa Daivajña or Maheśvara. His other works are : *Bījopanaya*, *Karṇakutūhala* (also called *Grahāgama-kutūhala*), *Brahmatulya*, *Brahma-siddhānta-tulya*, *Brahmatulya-siddhānta*, *Vasana-bhāshya* and *Vivaraṇa*.

BHĀSKARA. (fl. mid 14th cent.). A Sanskrit dramatist, whose *Unmatta-rāghava*, in one act, depicts Rāma's search and maddening soliloquies on Sītā's transformation into a gazelle through Durvāsas' curse and her recovery with the aid of Agastya. The general plan is in imitation of the fourth Act of the *Vikramorvaśīya* (q.v.).

BHĀSKARA. (fl. 14th cent.). A Sanskrit author of *Nānārtha-ratna-mālā*, a lexicon. Also called Irupaga Daṇḍādhinātha, the author lived under Haricharaṇa II of Vijayanagara.

BHĀSKARA-BHĀSHYA. A Sanskrit comm. by Bhāskara (q.v.) on the *Brahmasūtra* (q.v.); also called *Śārīraka-mīmāṁsā-bhāshya*. Upholding the Bhedābheda-vāda or the doctrine that unity and multiplicity are equally real, it rejects the illusion theory and believes in real evolution (*parināma*). According to this work, Jīva is naturally one with Brahman, the difference from Brahman is due to limitations. It advocates the combination of knowledge and action (*Jñāna-karma-samuchchaya*).

BHĀSKARAKAṆṬHA (fl. 18th cent.). A Sanskrit writer of Kashmir and author of *Bhāskarī*, a comm. on Abhinavagupta's *Pratyabhijñā-vimarshiṇī*. His *Lallāvak* is a

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Sanskrit tr. of the Kashmirian work of Lallā.

BHĀSKARĀNANDA, SVĀMĪ. A modern writer, who has rendered from Bengali into Sanskrit Chaitanya's life, under the title *Chaitanya-charitāmṛita-saṁskṛita - anuvādaḥ* (1956-57).

BHĀSKARA NṚISIṀHA (fl. 18th cent.). A Sanskrit writer, who at the instance of Rājā-vrajalāla of Banaras, wrote a comm. on the *Kāmasūtra* (q.v.).

BHĀSKARĀRYA. A Sanskrit poet, whose *Śiva-nāma-kalpalatā-ratnālavāla-kāvya* is a poem of 108 verses in several metres, and explains the significance of the different names of Śiva; his date is uncertain.

BHĀSVATĪ (*Bhāsvatīkaraṇa*). A famous astronomical Sanskrit work, chiefly based on Varāhamihira's works and the *Sūryasiddhānta* (q.v.). Written in 8 chapters by Śatānanda, it contains rules for the accurate determination of the occurrence of eclipses.

BHAT, GOVIND KESHAV (1914-). A Sanskrit scholar, who is at present Curator and Director, Post-graduate and Research Dept., Bhandarkar Oriental Research Institute, Poona. Author of 35 books and articles, his chief works in English are: *The Vidūshaka* (a major study of the Sanskrit comic character), *Bhārata-nāṭyamañjarī*, *Tragedy and Sanskrit Drama*, *Vedic Themes* (research papers on problems connected with *Ṛigveda*, *Nirukta*, Upanishads, etc.) and *Sanskrit Drama*; he has ed. also several Sanskrit plays, with Introduction and notes.

BHATT, G.H. A modern Sanskrit scholar, whose chief works are the ed. of *Bālakāṇḍa* in the critical ed. of the *Rāmāyaṇa* pub. by the University of Baroda (1960) and the *Pāda Index of Vālmīki Rāmāyaṇa*; with U.P. Shāh, he also ed. the *Uttara-kāṇḍa* of the above *Rāmāyaṇa* (1975).

BHATT, G.P. A modern Sanskrit scholar, whose chief work is *Epistemology of the Bhaṭṭa School af Pūrva Mīmāṁsā*.

BHATT, N.R. A modern scholar, who has critically ed. *Mātangapārameśvarāgama*, with Introduction in French (1977).

BHATT, S.R. A modern scholar, whose chief work is *Studies in Vedānta*.

BHAṬṬA ĀHLĀDAKA. A Kashmirian Sanskrit poet and author of *Delarāmā-kathā-sāra* (q.v.), a poetical work; his date is uncertain.

BHAṬṬA BHĀSKARA. A Sanskrit scholar, who commented on the *Ṛigveda*, on *Aitareya-brāhmaṇa* and on *Taittirīya-āraṇyaka*; his time is not certain.

BHAṬṬA BHĀSKARA MIŚRA, KAUŚIKA (fl. 11th cent.). A Vedic scholar, whose Sanskrit comm. on the Taittirīya-saṁhitā of Kṛishṇa *Yajurveda* was ed. and pub. by Mahādeva Shāstrī and Raṅgāchārya (1894-28), which, however has remained incomplete. Bhaṭṭa Bhāskara also wrote a Sanskrit comm. on the *Taittirīya-brāhmaṇa*. One Bhaṭṭa Bhāskara Miśra, Kāśyapa wrote a Sanskrit comm. on *Ārsheya-brāhmaṇa*.

BHAṬṬA BHĪMA. Same as Bhaumaka (q.v.).

BHAṬṬĀCHĀRYA, H. A modern scholar, whose chief work is *A Comprehensive Study of the Indian Science of Thought from the Jaina Standpoint* (Madras, 1925).

BHAṬṬĀCHĀRYA, S. B. A Sanskrit author of *Uttarākhaṇḍa-yātrā* (Calcutta, 1948), which describes the author's pilgrimage to the Himālayan shrines.

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BHAṬṬAGOVINDA (fl. prior to 1310). A Sanskrit scholar, whose *Śrutivikāsa* is a comm. on the 8th Ashṭaka of *Ṛigveda*; he also commented on the *Aitareya-brāhmaṇa*.

BHAṬṬA JAGADDHARA. A Kashmirian Sanskrit grammarian and author of the *Bāla-bodhinī* (1000), a grammar of the Kātantra school. See *Kātantra*.

BHAṬṬA LAKSHMĪDHARA. See *Lakshmī-dhara*.

BHAṬṬA LOLLAṬA (fl. 9th cent). A Kashmirian Sanskrit author of *Utpatti-vāda*, a famous comm. on Bharata's *Rasasūtra*. See *Nāṭya-śāstra* and *Bharata*.

BHAṬṬA MATHURĀNĀTHA SHĀSTRĪ. See *Mathurānātha Shāstrī*.

BHAṬṬA NĀRĀYAṆA. A Sanskrit dramatist, who probably flourished between 8th and 9th century, for he is quoted by Ānandavardhana (800) and Abhinavagupta and was the grantee of a copper plate inscription of 840. He was of Śāṇḍilya Gotra, surnamed Mṛigarāja. Wilson identifies him with a Brāhmaṇa of that name who was invited by Ādiśūra from Kanauja to Bengal. His *Veṇisaṁhāra* (q.v.) is a Nāṭaka in six acts based on an episode in the *Mahābhārata*, when Bhīma fulfils the vow of avenging the insults heaped upon Draupadī by the wicked Duryodhana.

BHAṬṬA NĀRĀYAṆA. A Sanskrit writer, who is supposed to have written an Introduction to *Daśakumāracharita* (q.v.).

BHAṬṬANĀTHASWAMI, S.P.V. An Indian scholar, whose chief works are the ed. of Mārkaṇḍeya's *Prākṛita-sarvasva* (Vizagapatnam, 1927) and an article 'Trivikrama and His Followers' (1911).

BHAṬṬANĀYAKA (fl. 900-1000). A Sanskrit author, the most celebrated commentator of the Rasa school; his work *Hṛidayadarpaṇa* is not extant. However, from later writers, particularly from Abhinavagupta, his interpretation of the famous *Rasa-sūtra* of Bharata is known as *Bhukti-vāda*. Bhattanāyaka has rejected the views of Lollaṭa and Śrī Śaṅkuka; he has recognized two additional powers of word, viz., the power of generalization (bhāvakatva) by which the meaning is made intelligible to the audience and the power of *bhojakatva* which enables the audience to relish the enjoyment of the poem.

BHATTAPARINNĀ. See *Pāiṇṇa*.

BHAṬṬĀRA HARICHANDRA (fl. 5th-6th cent.). A Sanskrit author of *Mālatī*, a prose-kāvya, mentioned in an introductory verse (12) of Bāṇa's *Harsha-charita* (q.v.). He may be identified with Harichandra, who is quoted and praised in *Sadukti-karnāmṛita* (q.v.) and whose verses are quoted in other anthologies too.

BHAṬṬAŚRĪ NARĀYAṆA ŚĀSTRĪ. See *Nārāyaṇa Śāstrī, Bhattaśri*.

BHAṬṬA, R.M. A modern scholar, whose chief work is the ed. of *Vidyāpada* of the Matañga Parameśvara Āgama.

BHAṬṬA TAUTA (fl. 960-990). A Sanskrit writer, known to us as Abhinavagupta's *guru* and the author of the *Kāvya-kautuka*, known only from citations; in his *Lochana* (q.v.), Abhinavagupta tells us that he had written a comm. on this work. Kshemendra, Hemachandra and Someśvara refer to and quote from Bhaṭṭa Tauta, who is credited with the definition of Pratibhā. Bhaṭṭa Tauta held the Śāntarasa as the most important and that the *Kavi*, the *Nāyaka* and the reader (*Śrotā*) pass through the same experience so far as *Rasa* is concerned. He was against the views held by Śaṇkuka (q.v.), who interpreted the

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Rasa-sūtra of Bharata.

BHAṬṬI (fl. 7th cent.). A Sanskrit poet and author of the *Bhatti-kāvya* (or *Rāvaṇa-vadha*). According to the poet, he wrote in Valabhī under the patronage of king Śrīdharasena, but four kings of this name are known, the last of whom died in A.D. 641. The last king was a patron of letters and it is probable that Bhaṭṭi wrote his poem under him. The suggestion that he is to be identified with Vatsabhaṭṭi of the Mandasor inscription lacks all plausibility, if only for the reason that Vatsabhaṭṭi commits errors in grammar. The name Bhaṭṭi, which is a Prākṛita form of the Sanskrit word Bhartṛi, has given room for identifying Bhaṭṭi and Bhartṛihari or for making a son or half-brother of that famed poet. The dates of the two writers differ and hence this identification cannot be supported; Bhaṭṭi is certainly earlier than Māgha and was known to Bhāmaha.

BHAṬṬI-KĀVYA (or *Rāvaṇa-vadha*). A Sanskrit kāvya in 22 cantos by Bhaṭṭi (q.v.).

The poem is intended to serve the double plan of describing Rāma's story upto the coronation of Rāma on his return from Laṅkā as also of illustrating the rules of grammar. In the latter aspect, its 22 cantos fall into four sections : the first four on miscellaneous rules, v-ix on the leading rules, x-xiii on illustration of the ornaments of poetry and the remaining poem illustrates the use of the moods and tenses. The poet himself is conscious of the fact that this is intelligible only through a comm. and that it can be enjoyed by those who are proficient in grammar. Indian opinion gives Bhaṭṭi without hesitation a rank of a Mahākavi.

BHAṬṬOJI DĪKSHITA (fl. between 1547 and 1635). Author of *Siddhānta-kaumudī* (q.v.), a celebrated Sanskrit comm. on *Ashṭādhyāyī* (q.v.), which is more popular than Pāṇini's work itself. He wrote also *Śabdakaustubha* (q.v.), another comm. on *Āshṭādhyāyī*. On his own *Siddhānta-kaumudi*, he wrote a comm., *Prauḍha-manoramā*; *Bālamanoramā* is its abridgement. *Vaiyākaraṇasiddhānta-kārikā* is also ascribed to him; an astronomical work *Tithi-nirṇaya*, is also attributed to him. Besides the above works, some thirty more, including a *Vedabhāshya-sāra*, are also attributed to him. A South Indian, Bhaṭṭoji used to live at Vārāṇasī, where he prepared a school of grammarians. Son of Lakshmīdhara, brother of Rangoji Dīkshita, father of Bhānu Dīkshita (variously called Vīreśvara Dīkshita or Rāmāśrama), he was a pupil of Śesha Kṛishna. Bhaṭṭoji's chief contribution is the arrangement of Pāṇini's rules under different topics. See *Varadarāja*.

BHAṬṬOPALA (fl. 10th cent.). A Sanskrit writer on Mathematics, who made a deep and accurate study of his predecessors. His comms. are all learned and prove the accuracy of their author. He is perhaps also the author of an independent work, the *Gaṇitaskandha*. Bhaṭṭopala's comm., *Bṛihat-saṁhitā-vivṛiti* (composed in *c.* 966) on the *Bṛihat-saṁhitā* (q.v.), gives a good idea of the history of this science in India in the earliest stages. He also revised the original work of Kalyāṇavarman (q.v.). An astrological work called *Horāśāstra* is also ascribed to him.

BHAUMA. Same as Bhaumaka (q.v.).

BHAUMAKA. A Kashmirian Sanskrit poet, who is the author of the *Rāvaṇārjunīya* in 27 cantos, describing the story of Arjuna Kārtavīrya and Rāvaṇa and at the same time illustrating almost the whole of the *Ashṭādhyāyī* (q.v.). He is also called Bhaṭṭa Bhīma, Bhūma or Bhauma and appears to have flourished earlier than the 11th century. Some scholars think that the poet is quoted in *Kāśika* (q.v.), a comm. on the *Ashṭādhyāyī*.

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BHĀVA. See *Nāgarāja.*

BHAVABHĀVANĀ. A Prakrit work in 531 Gāthās by Hemachandra (q.v.), written in 1113. It treats of matters relating to re-birth; there is an anonymous Sanskrit comm. on it.

BHAVABHŪTI (alias Śrīkaṇṭha, surnamed Udumbara). A Sanskrit dramatist, the best among the successors of Kālidāsa (q.v.). Son of Nīlakaṇṭha and Jātukarṇī, he was born in a Brāhmaṇa family of Kāśyapa gotra at Padmapura in Vidarbha (Berār), but he shifted to Ujjaiyinī where, before Mahākāla, his dramas were staged. His grandfather Bhaṭṭa Gopāla had performed the Vājapeya Yajña, while Jñānanidhi was the name of his *guru.* According to Kalhaṇa's *Rājataraṇgiṇī* (q.v.), Bhavabhūti was the court-poet of Yaśovarman, king of Kānyakubja, who was defeated by Muktāpīḍa Lalitāditya of Kashmir some time after A.D. 736. From *Gauḍavaho* (q.v.), it would appear as if Bhavabhūti had not seen the downfall of his patron. He, therefore, should be placed in the beginning of the eighth century. In his plays, Bhavabhūti styles himself *Pada-vākya-pramāṇajña,* which would show that he was proficient in Vyākaraṇa, *Mīmāṁsā* and *Nyāya.* He also appears to be well-versed in Vedānta and Veda. In one MS., he is identified with Umbeka and stated to be a pupil of the famous Mīmāṁsaka Kumārila Bhaṭṭa. This identity, however, is not accepted by Kane who places his literary activity between A.D. 700 and 730.

Bhavabhūti is the author of *Mahāvīra-charita, Uttararāma-charita* and *Mālatī-mādhava* (qq.v.), all dramas. He surpasses Kālidāsa in depicting sentiments—particularly the Karuṇa (pathos or tenderness).

BHAVADEVA. A Jaina Sanskrit poet and author of *Pārśvanātha-charita,* a work on the life of a Jaina Tīrthankara; the author's date is uncertain.

BHAVADEVA BHAṬṬA (fl. *c.* 1100). A Smṛiti writer of Bengal, who was minister of king Harivarmadeva. Born in the Sāvarṇa gotra, he was son of Govardhana and Saṅgoka. A versatile genius, he composed several valuable works on Dharmaśāstra. Describing himself in his works as Bālavalabhībhujaṅga, his works in Sanskrit are : *Karmānushṭhāna-paddhati* (q.v.), *Prāyaschitta-prakaraṇa* (or, *—nirūpaṇa*; (q.v.), *Tautātita-mata-tilaka* (on the doctrines of Mīmāṁsā from the standpoint of Kumārila), *Sambaṇdhaviveka, Śava-sūta kāśaucha-prakaraṇa and Vyavahāra-tilaka* (on judicial procedure; hitherto undiscovered).

BHAVADEVA NYĀYALAṄKĀRA (fl. 18th cent.). A Sanskrit author of *Smṛiti-chandra,* a work on Dharmaśāstra.

BHĀVA MIŚRA. A court-physician of Emperor Akbar and author in Sanskrit of the Āyurvedic compilation *Bhāva-prakāśa* (*c.* 1550). His other works are : *Harītakyādi-nighaṇṭu, Guṇaratnamālā* and *Tāntrika-chikitsā.*

BHĀVANĀTHA (fl. *c.* 550). A Sanskrit author of *Tarkajvālā,* a work on philosophy, available in the Tibetan translation.

BHĀVA-PRAKĀŚA (or—*prakāśika* or,—*prakāśana*). An extensive Sanskrit work, dealing with Rasas, Bhāvas and dramaturgy, written by Śāradātanaya (q.v.). The book is divided into four sections and ten chapters. The first section deals with Bhāva, the second with Rasa, while the third describes the relation between the words and meanings. These sections advocate the method of Rasa-Dhvani, according to which the Alaṅkāras, Guṇas and Rītis should beautify the soul Rasa, and these should be so chosen as to develop the Rasas, for, according to the author of this work, Rasa is the soul of poetry. The fourth section, on dramaturgy, describes ten types of drama

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and twenty types of Nṛitya. In regard to the nature and functions of a Nāṭaka, the work mainly follows Bharata and Dhanañjaya and mentions the views of Kohala and Mātṛigupta whenever these two differ. The topics dealt with in the entire work are : *Bhāva, Avāntara-bhāvabheda-svarūpa, Nāyaka-bhedāvasthā-rasa-bhāva-vikāra, Śabdārtha-sambandha-bheda-prakāra, Nāṭyetivṛittādi-lakshaṇa, Daśarūpaka-lakshaṇa, Nṛitya-bheda-svarūpalakshaṇa* and *Nāṭya-prayoga-bheda-prakāra.*

BHĀVA-PRAKĀŚA. A Sanskrit Āyurvedic compilation by Bhāva Miśra (q.v.), also called *Bhāva-prakāśana*, composed in *c.* 1550.

BHĀVĀRTHA-DĪPIKĀ. A famous Sanskrit comm. by Śrīdharasvāmin (q.v.) on the *Bhāgavata-purāṇa* (q.v.).

BHĀVAŚATAKA. See *Nāgarāja.*

BHAVA-VAIRĀGYA-ŚATAKA. A Prākṛit anthology (12th or 13th cent.), describing the vanity of existence and such other things. The main aim of the authors is to impress upon the reader that Jainism is the sole means of the cessation of worldly sufferings.

BHAVISAYATTA-KAHĀ (*Bhavishyatta-kathā*). An Apabhraṁśa epic by Dhanapāla (q.v.; fl. 10th cent).

Dhanapāla, a merchant, with his wife Kamalaśrī and son Bhavishya, lives in the city of Gajapura (Hastināpura); he marries another lady Sarūpā who gives birth to Bandhudatta. Bandhudatta is an adventurous youth and collects about 500 merchants to go to foreign lands; his half brother, Bhavishya also joins him. A gale drives their fleet to the Mainākadvīpa; Bhavishya is lost in the jungle and Bandhudatta, in spite of remonstrances of his companions, orders the party to set sail. Bhavishya comes upon a city which has been deserted by a demon; there is a Jaina temple where he offers worship. The god Achyutanātha sends Maṇibhadra, the king of the Yakshas, to protect Bhavishya; Bhavishya there meets a lovely maiden and both of them fall in love with each other. Once the demon appears; he suddenly recollects his own former life and takes kindly to Bhavishya. The demon makes the city hum with life and offers the maiden in marriage to Bhavishya.

After years of happy life, they set sail for Gajapura; on the way they meet Bandhudatta whose ship has been wrecked. Bhavishya forgives his brother and offers him presents, but again, while Bhavishya is away making a religious offering, he sets sail with Bhavishya's bride and wealth. He reaches Gajapura and passes off Bhavishya's wife, as his own. The king of the Yakshas brings Bhavishya to Gajapura in his aerial car; the hero seeks justice from the king; the king wants to punish Bandhu, but forgives him at the instance of his magnanimous brother. The king offers his own daughter Sumitrā to Bhavishya.

The prince of Poyaṇapura marches on Gajapura; the king offers resistance, his army led by Bhavishya. The king is victorious owing to the valour of the hero and Bhavishya is appointed as the crown prince. This was, perhaps, the closing incident of the story as it originally stood before a Jaina author retouched it. Bhavishya and his wife go to Tilkadvīpa, where a sage explains to them the principles of Jainism, and recounts the past lives of Bhavishya. The hero thereupon makes over the reins of royalty to his son and retires to a forest.

The *Bhavisayatta-kahā* is the most popular form of literature, known as the social *dharmakathā*. Despite the many supernatural elements, it is written in an attractive style.

BHAVISHYA-PURĀṆA. See *Purāṇa.*

BHAWĀNĪ LĀL BHĀRTĪYA (1928-). A Sanskrit scholar, whose chief works in Hindi are : *Ṛishi Dayānanda aur Arya Samaj kī Sans-*

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krit Sāhitya ko Den (Contribution of the Arya Samaj to Sanskrit Language and Literature; 1968), *Vedādhyayana ke Sopān* (Critical Essays on Higher Vedic Studies; 1974) and ed. of *Chaturveda Vishaya Sūchi* of Dayānanda Sarasvatī. His specialization is in the comparative study of 19th century Indian Reform Movements with particular reference to Swami Dayānanda and the Arya Samaj.

BHAWE, S.S. A Sanskrit scholar, who has given a fresh interpretation of the Soma Hymns (Bk. IX) of *Ṛigveda* (1957, 1960, 1962, ff.), while trying to utilize Pāṇini's work as fully as possible. See *Siddhānta-kaumudī.*

BHAYABHAÑJANA ŚARMAN. A Sanskrit author of *Ramala-rahasya*, dealing with geomancy; his date is uncertain.

BHAYAHARA-STOTRA. A Jain Prakrit work by Mānatuṅga (q. v.) , written in 1309. Composed in honour of Jina Pārśvanātha, there is a comm. on it by Jinaprabha Sūri.

BHAYĀLĪKAR, ANNĀJĪ RĀMACHANDRA. A modern Sanskrit scholar, who has given an astronomical interpretation to some mantras of the *Ṛigveda* in his *Sūktārthamuktāvalī* (written with Haribābā Purānika).

BHAYĀNI, H.C. A modern scholar, whose chief works are the ed. of the big Apabhraṁśa work, *Paumachariu* (3 Vols., 1953-60), with good introductions and critical material, and the ed. of *Saṁdeśarāsaka* (Bombay 1945; in collaboration with Muni Jinavijaya).

BHELĀCHĀRYA. Supposed author of the *Bhela-saṁhitā* (q. v.), a work on Āyurveda; his date is uncertain but he is an ancient writer.

BHELA-SAṀHITĀ. A Sanskrit work on Indian medicine, which is preserved in a defective manuscript. Mostly in metrical form with some mixture of prose, it shows acquaintance with Suśruta (q. v.) and has the same divisions as in the *Charaka-saṁhitā* (q. v.). The work, attributed to Bhelāchārya (q.v.), presents a tradition inferior to that of the *Charaka-saṁhitā.*

BHIKKUNĪ-VIBHAṄGA. A part of *Sutta-vibhaṅga* (q.v.).

BHIKSHĀRĀMA. A modern Sanskrit writer of Kurukshetra, who is the author of prose biographies of Madanmohan Mālavīya, Rājendra Prasad, Vallabhabhāi Paṭel and Jawaharlal Nehru.

BHIKSHĀṬANA. A Sanskrit poem in 40 Paddhatis, by Utprekshāvallabha (fl. before 14th cent.; q.v.).

It describes how Śiva as a mendicant approached Rājarāja Chola King for alms in order to test his liberality and how the appearance of Śiva influenced the women of the city. The poem is more an erotic than a religious one and is replete with descriptions of high fancy, interspersed with didactic matter.

BHIKSHU GOVINDA. A Sanskrit author of the medical work *Rasa-hṛidaya* (q.v.); his date is uncertain.

BHĪMA (Bhīmaṭa; fl. 9th cent.). A Sanskrit dramatist; a verse attributed to Rājaśekhara mentions the five dramas composed by him, but all of which are now lost. Among them are: *Svapnadaśānana* (this won him chief fame), *Pratibhāchāṇakya*, and *Manorama-Vatsarāja.* As the *Pratibhāchāṇakya* appears to be modelled after the *Mudrārākshasa*, Bhīma may be placed somewhere in the 9th century. There is, however, a positive ground for connecting him with Chandella king Harsha. The dramatist's son, Vasunāga wrote the play *Pratimāniruddha.*

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BHĪMASENA DĪKSHITA (fl. 18th cent.). A Sanskrit writer of Kānyakubja and author of *Sudhāsāgara*, a comm. on *Kāvya-prakāśa* (q.v.).

BHĪMASENA SHĀSTRĪ. A modern Sanskrit scholar, whose chief work is a comm. on *Laghu-kaumudī* (Pt. 1, 1950, Pt. 2, 1971).

BHĪMAṬA. See *Bhīma*.

BHOGANĀTHA (fl. 14th cent.). A Sanskrit poet and younger brother of Mādhava and Sāyaṇa, who is reported to be the author of six works, *Mahāgaṇapati-stotra*, *Gaurināthaśataka*, *Udāharaṇa-mālā*, *Śṛingāra-mañjarī*, *Tripura-vijaya* and *Rāmollāsa*; information about him has been given by M.P.L. Śāstry.

BHOJA (fl. *c.* 1000-1055). Mentioned also as Bhoja-rāja or Dhāreśvara, he was king of Dhārā. Son and successor of Sindhurāja, he was a nephew of Muñjavākpatirāja. A patron of arts and learning, he was himself a distinguished Sanskrit writer. He is the author of *Sarasvatī-kaṇṭhābharaṇa* (on poetics; q.v.), *Śṛiṅgāra-prakāśa* (on poetics and dramaturgy; q.v.), *Samarāṅgaṇa-sūtradhāra* (chiefly on architecture and iconography), *Yukti-kalpataru* (Nītiśāstra; q.v.), *Tattva-prakāśa* (on Śaivism), *Rāja-mārtaṇḍa* (comm. on Patanjali's *Yoga-sūtra*), *Rāmāyaṇa-champū* (q.v.), *Śālihotra* (on horses), *Rajamṛigaṅka* (on astronomy) and *Nāmamālikā* (q. v.), a lexicon. *Vividha-vidyā-vichārachatura* and *Chārucharya* (both ed. by V. Venkaṭachalam) are also ascribed to Bhoja. *Śriṅgāra-mañjarī-kathā*, also ascribed to Bhoja, based on a single palm-leaf manuscript has been recently pub. and it resembles the *Kuṭanīmata* of Dāmodaragupta and the *Samayamātṛikā* of Kshemendra.

BHOJAKA, A.M. A modern scholar, whose chief work is the good ed. of *Chauppaṇa-mahāpurisa-chariya* (Benaras, 1961), which is a kind of Universal History of the Jainas.

BHOJANA-KUTŪHALA. A Sanskrit work, existing in manuscript form. Dealing mainly with Deccan Dietetics, it is written by Raghunātha, a Mahārāshṭrian Brāhmaṇa of the late 17th century.

BHOJA-PRABANDHA. A Sanskrit prose work by Vallālasena (q. v.), which eulogises Bhoja of Dhārā in relation to many poets attached to his court for his liberal patronage. It describes how Bhoja came to the throne and then narrates a number of anecdotes; regardless of chronology, it brings together in Bhoja's court such literary figures as Kālidāsa, Bhavabhūti, Daṇḍin, Māgha and some other less-known poets. The work exists in several versions.

BHṚIGU-SAṀHITĀ. An old Sanskrit work on horoscopy, which is a celebrated one.

BHŪDEVA MUKHERJI. A Sanskrit author of *Rasa-jala-nidhi* (1926), which is on Hindu Chemistry.

BHŪDEVA ŚUKLA. (fl. end of 16th and beginning of 17th cent.). A Sanskrit writer of Kāshmīr and author of *Dharma-vijaya*, an allegorical play, eulogising the 'advantages of the life of spiritual duty' through the characters, Virtue and Vice, in personified form. His *Rasa-vilāsa* is a work on poetics.

BHŪMĀNANDA SARASVATĪ. A modern Vedic scholar, whose chief works are : *Anthology of Vedic Hymns* (Lahore, 1935) and *Ecclesia Divina* (1936).

BHŪMINĀTHA (Nalla Dīkshita). A Sanskrit court-poet of Shāhjī of Tanjore (r. 1687-1711), whose *Dharma-vijaya-champū* glorifies the life and achievements of his patron. His drama *Subhadrā-pariṇaya* describes the marriage of Subhadrā with Arjuna; his

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Śṛiṅgāra-sarvasvabhāṇa is a one-act play on an erotic theme, while *Jivanmukti-kalyāṇa* and *Chitta-vṛitti-kalyāṇa* are allegorical dramas.

BHŪ-PARIKRAMĀ. A Sanskrit work by Vidyāpati (q. v.), which describes Balarāma's journey around the earth wherein are mentioned 56 countries. It is one of the earliest specimens of gazetteers.

BHŪTABALI (fl. early centuries of Christian Era). A Digambara Jaina scholar, who was pupil of Dharasena. He lived in Girinagara (Junāgarh) and is the author of *Shaṭkhaṇḍāgama Sūtras* (with Pushpadanta). There is a comm. *Dhavalā* by Vīrasena on these Sūtras.

BHUVANĀBHYUDAYA. See *Śaṅkuka.*

BHUVANA-PRADPĪIKĀ. See *Rāmakrishṇa Śāstrī.*

BHUVANASUNDARĪ-KATHĀ. A Prākṛit religious poem (975) by Vijayasiṁha, a pupil of Samudra Sūri of the Nāgila Kula; it consists of about 9,000 stanzas and employs Gāthā metre.

BIDYALONGKORN, PRINCE. A modern Thai scholar, who has tr. into Thai the stories from the *Vetāla-pañchaviṁśati.*

BIGANDET, BISHOP P. (1813-94). A Roman Catholic bishop, who studied Burmese sources on the life of the Buddha; his chief work is *The Life or Legend of Gaudama, the Buddha of the Burmese* (Rangoon, 1858).

BĪJAGAṆITA. A Sanskrit work by Bhaskarāchārya (q. v.), which is one of the most complete and systematic works on Algebra.

BILHAṆA (fl. 11th cent.). A Sanskrit writer, who was born at Koṇamukha (village Khunmoh) near Pravarapura, the capital of Kashmir. Son of Jyeshṭhakalaśa and Nāgadevī, his father wrote a comm. on *Mahābhāshya.* His brothers Ishṭārāma and Ānanda were also poeṭs. Educated in Kashmir and particularly proficient in grammar and poetics, he undertook a tour in about A.D. 1050. At Mathurā, he held disputations with the learned of Vṛindāvana; he also visited Kanauj, Prayāg and Benares. He was received well in the court of king Kṛishṇa of Dāhala (Bundelkhand) and in that court probably composed a poem in honour of Rāma. He intended to see Bhoja of Dhārā but he could not do so. He went to Anhilwad in Gujarat, but he was not heartily welcomed there and he complains of this indifference. After visiting Somanātha, he reached Rāmeśvaram. On his way back, he reached the Court of Kalyāṇa, where Vikramāditya VI Tribhuvanamalla (1067-1127) admired his learning and made him his Vidyāpati or Director of Instruction. From the last verses of *Vikramāṅkadeva-charita* and some other verses attributed to him, it is conjectured that later on he fell into disfavour with Vikramāditya and had to leave his territories. This may account for the incomplete narrative of Vikrama's history in Bilhaṇa's poem, for it stops with his Chola war and does not refer to the expedition beyond the Narbadā in 1088.

Bilhaṇa's works are : *Vikramāṅkadeva-charita* (q. v.; a poem describing the story of king Vikramāditya), *Karṇasundarī* (q. v.), a Nātikā in 4 Acts, *Chaurapañchāśikā* (q.v.) and *Śivastuti*, a small poem in praise of Śiva.

Bilhaṇa is a master of vivid description; his style is elegant and is a good specimen of the Vaidarbhi type. See *Śilhaṇa.*

BILHAṆA-KĀVYA. See *Chaurapañchāśikā.*

BILVAMAṄGALA. See *Līlāśuka.*

BIRA, SH. A Mongolian scholar, who is mainly interested in the Mongolian and Tibetan trs. of the *Kāvyādarśa.* He wrote

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articles on the history of the tr. and the spreading of *Kāvyādarśa* in Tibet and Mongolia, as well as on its Tibetan and Mongolian comms. (1976). He is at present working on the tr. of *Kāvyādarśa* from Tibetan aud Sanskrit with extensive comments based on its Tibetan and Mongolian commentaries.

BIRENDRAKUMĀRA BHAṬṬĀCHĀRYA. A modern Sanskrit author of two farces : *Veshṭana-vyāyoga* and *Śārdūlaśakaṭa* (1969). His *Kavi-kālidāsam* was written for the Kālidāsa festival.

BISṆUPĀDA BHAṬṬĀCHĀRYA. A modern scholar, who has ed. *Dhvanyāloka* of Ānandavardhana with a kind of running comm. in English.

BIŚVEŚVARANĀTHA REU. See *Viśveśvaranātha Reu.*

BLOCH, JULES (d. 1953). A foreign Indologist, who studied the linguistic characteristics of *Kharoshṭhi Dhammapada.* His other works are : *Formation de la Langue Marathe* (Eng. tr. *The Formation of the Marathi Language*, ed by Dev Raj Chanana), *L' Indo-Aryan* (1934), *Aśoka et la māgadhī* (*Bulletin of the school of Oriental Studies*,VI), *Some Problems of Indo-Aryan Philology* (1930) and *Structure of Dravidian Languages* (in Eng. tr.). He was also associated with the French tr. of the Buddhist Canon in Cambodian language.

BLOCH, T. A foreign Indologist, whose chief work is *Vararuchi and Hemachandra* (Gutersloh, 1893).

BLOOMFIELD, MAURICE. An American Indologist, whose chief works are : *Vedic Concordance* (1906; pub. in the Harvard Oriental Series; a gigantic work, which is an alphabetical index to every line of Vedic mantras, together with an account of their variants in the different Vedic books, including Brāhmaṇas, Āraṇyakas, Sūtra-granthas, Upanishads etc.; reprinted in 1964 with the assistance of the Government of India), *Ṛigveda Repetitions* (I916, in the Harvard Oriental Series; all the repeated passages of the *Ṛigveda* are presented in the order of their occurrence in the Saṁhitā, with critical comments and notes from metrical, lexical, grammatical and other points of view), *Vedic Variants* (a study of the variant readings of the repeated mantras of the Veda—two Vols. in collaboration with Edgerton, 1930-32, the third Vol. by Edgerton in collaboration with Emeneau, 1934), *Religion of the Veda* (a collection of lectures delivered in America, pub. 1908; a survey of Vedic religion from the *Ṛigveda* to the Upanishads), ed. of *Gopatha-hrāhmaṇa*, pub. of *Kauśikasūtra* of *Atharvaveda* (1890; with portions of comms. from Dārila and Keśava along with Introduction), *Atharvaveda and Gopatha-brāhmaṇa* (a critical study), pub. of *Atharvaveda* (4 Vols., 1901; jointly with Garbe of Paippalāda Śākhā, as available in Kashmir in Śāradā script), Eng. tr. of hymns of the *Atharvaveda* under the title, *Hymns of the Atharvaveda* (pub. in the Sacred Books of the East Series), and *Life and Stories of the Jaina Saviour Pārśvanātha* (Baltimore, 1919). He was responsible for making a beginning in the study of "Jaina Sanskrit" as defined by him.

BODE, M.H. A foreign Indologist, whose chief works are : *Pali Literature of Burma* (London, 1909) and *Legend of Raṭṭhapāla in Pāli Apadāna and Buddhaghosha's Commentary.*

BODEWITZ, H.W. A modern scholar of Netherlands, whose *Jaiminīya Brāhmaṇa* (I, 1-65) is a tr. from Sanskrit (1973), while *The Daily Evening and Morning Offering according to the Brāhmaṇas* is a monograph (1976). He is at present working on the 'Vedic Ritual Texts; the Esoteric Interpretations of the Ritual in the Brāhmaṇas' and on 'The Philosophy of the Upanishads'.

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BODHA-PAÑCHADAŚIKĀ. A Sanskrit work on Kashmir Śaivism by Abhinavagupta (q. v.). Consisting of 15 verses, which deal with the subject-matter, the work is meant for the ordinary reader to have an idea of the essentials of monistic Śaivism.

BODHĀYANA (fl. 1st-4th cent.). A Sanskrit poet and author of a farcical drama, *Bhagavadajjukīya* (q.v.).

BODHICHARYĀVATĀRA. A Buddhist Sanskrit work by Śāntideva (q. v.), written in the form of a kāvya. It deals with the ideal of attaining Buddhahood as opposed to the narrow Hīnayāna ideal of sainthood.

BODHISATTVĀVADĀNA-KALPALATĀ. Same as *Avadāna-kalpalatā* (q.v.).

BODHIVAṀSA, Same as *Mahābodhivaṁsa* (q. v.).

BOHLEN, VON. A German Indologist, whose chief work is *Das alte Indien mit besonderer Rücksicht auf Aegypten* (1830), according to which, religion in India, as in Egypt, had its beginning in the worship of the Sun-god.

BOHN, W. A modern Indologist, whose chief work is *Die Religion des und the Verhaltnis-zum Buddhismus, etc.*

BOHTLINGK, OTTO. A German Indologist, who along with Rudolf Roth, is the joint author of the celebrated *Sanskrit-Worterbuch,* the great Sanskrit-German dictionary, generally known as St. Petersburg Dictionary. Produced in 7 folio volumes (1855-75 and 1879-89), its publication by the Russian Imperial Academy of Sciences, was one of the chief events in the history of Sanskrit research. Though the lexicon was based on extraction of material from less than 500 source books, it was done with a thoroughness and mastery which has scarcely been equalled in subsequent lexicons of any classical language; it is being tr. into English. Bohtlingk compiled also a very large collection of 4,519 verses of wisdom in Sanskrit, *Subhāshitas,* in three volumes, entitled *Indiche Spruche,* arranged alphabetically and accompanied by German tr.; he is the author also of *Chrestomathy* (1877), as also of a work on Pāṇini.

BOIN, S. A modern British Indologist, whose chief work is the Eng. tr. of E. Lamotte's French tr. of *Vimala kīrti-nirdeśa* (1976).

BOKIL, V.P. A modern Sanskrit writer, whose *Śiva-vaibhavam* (1965) is a drama on Śivājī.

BOLLEE, W.B. A modern Indologist, whose chief work is the study of *Kuṇāla-jātaka* (London, 1970).

BOLLENSEN, FRIEDRICH. A German Indologist, who has critically ed. Sanskrit dramas (*Vikramorvaśīya,* with German tr., St. Petersburg, 1846, ed. *Mālavikāgnimitra,* Leipzig, 1879) and has made contributions to Vedic philology. In 'Beitrage zur Kritik des Veda' (1887), he has dealt with the Vedic gods: Mitra, Varuṇa, Aryaman, and Indra.

BONGARD-LEVIN, G.M. A Russian Indologist, who, along with G. F. Ilyin., is the author of 'Ancient India—An Historical Outline' (1969), which is a comprehensive book on the history of Ancient India. His book 'India in the Mauryan Period' (1973) gives detailed characteristics of the political, social and cultural history of the country in Mauryan period. He has pub. some fragments from the Sanskrit version of the *Mahāparinirvāṇa-sūtra* (1975) and two fragments from the *Saddharmapuṇḍarīka* (1975). On the newly-discovered Sanskrit and Prakrit Texts from Central Asia, he has written in *Indologica*

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Taurinensia (1975-76, Vol. III-IV), *Journal of Ancient History* (1975, No. 4), *Peoples of Asia and Africa* (1975, No. 6) and *Malalasekara Commemoration Volume* (Colombo, 1976). He has also studied the problem of land property and materialism in Ancient India in his articles pub. in *Journal of Ancient History* (1973, 1977 and 1978). See *Grantovsky*, E.A.

BOPADEVA. See *Vopadeva*.

BOPP, FRANZ (1791-1867). A German Indologist, whose chief works are : *Ueber das Conjugations system der Sanskrit-sprache* ..... (Frankfurt, 1816, the work founds the new science. of Comparative Philology; in the appendix are given some specimens of German tr. from the Vedas and metrical tr. of some episodes from the *Rāmāyaṇa* and the *Mahābhārata*), a critical ed. of the *Mahābhārata*, with a Latin rendering of the story of Nala and Damayantī (London, 1819), *Glossarius Sanscritum und Vergleichende Grammatik des Sanskrit* ..... (in 6 parts; 1833-52). Bopp (1821 to 1867) contributed a great deal to the work of spreading the knowledge of Sanskrit in Europe. He made Berlin a centre for linguistic research in Sanskrit and is regarded as the real father of comparative linguistics in Europe.

BORSANI, S. A modern Italian Indologist, who has made analyses of the Tipiṭaka and the *Bālakāṇḍa* of the *Rāmāyaṇa*; she is at present teaching Sanskrit.

BOSCH, F.D.K. A foreign Indologist, who is a specialist in Indonesian and Indian art; his works are : *De Gouden Kiem* (The Golden Germ), *Inleiding in de Indische symbolick* (Introduction into Indian Symbolism), *Hiraṇyagarbha* and *De Legende van Jīmūtavāhana in de Sanskrit-Litteratuur* (Leiden, 1915).

BOSCH, L.P. VAN DEN. A Dutch Indologist, who has pub. a tr. into Dutch of *Atharvaveda-pariśīshṭa* (21-29; 1978).

BOSE, G.C. An Indian scholar, whose chief work is *Purāṇa-Praveśa* (in Bengali; Calcutta, 1934); he has also written articles on Purāṇic studies.

BOTTO, OSCAR. A modern Italian Indologist, whose chief studies are on Kshemendra's *Daśāvatāra-charita*, Gumāni's *Upadeśa śataka*, *Chāṇakya-rāja-nītiśāstra*, *Nītivākyamṛita*; he has also written an account of the science and literature of polity in ancient and mediaeval India.

BOWER MANUSCRIPT. A Sanskrit manuscript, discovered in Kashgar by Bower in 1890 and ed. by Hoernle in 1914. Ascribed to 4th cent. A.D., it cites previous authors, viz., Ātreya, Kshārapāṇi, Jātūkarṇa, Parāśara, Bheḍa, Harīta and Suśruta. It deals with the qualities of garlic, elixirs for prolonging life, recipes for external and internal application and many other topics.

BRAHMA-BHARATA. A small portion of a Sanskrit MS., now available in 6 chapters and dealing with *Abhinaya*. It is perhaps identical with the *Brahma-nāṭyaśāstra* mentioned by Dāmodaragupta in his *Kuṭṭanīmata* (q.v.); Padmabhu's view, mentioned by Śāradātanaya in his *Bhāva-prakāśa*, perhaps refers to this work.

BRAHMADATTA JIJÑĀSU. A modern Sanskrit scholar, whose chief works in Hindi are comms. with grammatical notes on Dayānanda Sarasvatī's Bhāshya of *Yajurveda* and on *Ashṭādhyāyī*.

BRAHMADEVA (fl. latter half of 11th cent.). A Sanskrit writer and author of *Karṇa-prakāśa* (q.v.), an astronomical work.

BRAHMAGUPTA (b. 598). A Sanskrit writer on astronomy, whose works are : *Brāhma-*

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siddhānta (*c.* 628), *Khaṇḍakhādya* (665) (qq.v.) as also the *Dhyānagraha* in 72 verses. Son of Jishṇu, from the testimony of Alberuni, it is learnt that he was a native of Bhillamāla near Multan. He appears to have lived in the court of a Chāpa king Vyagramukha. He did not recognise the diurnal motion of the earth; some scholars think that he based his *Brāhma-siddhānta* on the *Brahma siddhānta* portion of the *Vishṇudharmottara-upapurāṇa* (q.v.). "Brahmagupta's work covers very briefly the ordinary arithmetical operations, square and cube roots, rule of three, interest, progressions, goemetry, including treatment of the rational right-angled triangle and the elements of the circle, elementary mensuration of solids, shadow problems, negative and positive quantities, cipher, surds, simple algebraic identities, indeterminate equations of the first and second degrees, in considerable detail, and simple equations of the first and second degrees which are briefly treated. Special attention is given to cyclic quadrilaterals."

BRAHMAJĀLA-SUTTA. The first *Sutta* of *Dīgha-nikāya* (q.v.) in Pali, in which the Buddha exhorts his followers to shun the company of Brāhmaṇas, who give themselves to sensual pleasures, perform sacrifices and while away their time in idle speculation about the origin and destruction of the world, the reality or non-reality of things, the nature of soul and the like.

BRAHMAMITRA AVASTHĪ. A modern Sanskrit scholar, who, along with Devadatta Kaushik and Ramesh Kumār Khaṭṭar, has critically ed. text of *Sāhitya Darpaṇa* with Lochana comm. as also with Kanakalatā Hindi commentary.

BRAHMAMUNI PARIVRĀJAKA (1893-1978). A Sanskrit writer of Ārya Vānaprastha Ashram, Hardwar, whose comm. *Vedāntadarśana* (Hoshiarpur, 1954) on the *Vedānta-sūtras* criticises the methods of interpretation as adopted by the classical Bhāshyakāras and instead establishes the soundness of Traitavāda as expounded by Dayānada Sarasvatī. His *Sāṅkhya-darśana* is a comm. on the Sāṅkhya system of philosophy, while *Nirukta-sammarsha* is a comm. in Sanskrit on *Nirukta*. He also ed. *Bṛihad-vimāna-śāstra* of the sage Bhāradvāja as also tr. *Sāmaveda* into Hindi.

BRĀHMAṆA. Comms. in Sanskrit on the Vedas (q.v.). The word 'Brāhmaṇa' means 'the explanation or utterance of a learned priest upon any point of ritual'; used collectively, the word means a collection of such utterances and discussions of the priests upon the science of Yajña. According to another version, however, Brahma is one of the names of the Vedas and the works explaining the meanings of the Vedas, came to be termed as 'Brāhmaṇas'. The Brāhmaṇas also contain cosmogonic myths, legends and narratives (*Ākhyānas*, *Purāṇas* and *Itihāsa*) in explanation of *Vidhis* (rites) and all these together are called *Arthavāda*. The beginnings of Brāhmaṇa literature, however, may be seen in the Brāhmaṇa-like parts of the Saṁhitās of the Black *Yajurveda*, while their latest development is indicated by the Āraṇyakas and Upanishads (qq.v.). All this literature—the explanatory and theological Brāhmaṇas, the theosophical Āraṇyakas and the philosophical Upanishads—goes under the name of Brāhmaṇa and is included by orthodox Hindus in the term of Veda and is considered as 'revealed' (*śruti*). There are Brāhmaṇas of each of the Vedic Saṁhitā and they are essentially more or less uniform in their contents, for all that is found in the Brāhmaṇas, that is not directly concerned with ritual, is, strictly speaking, irrelevant and unnecessary from the viewpoint of their authors. It is in this context that the duties of the Hotṛi-priests, who had to recite the *Mantras* of the *Ṛigveda*

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at the sacrifices have been luxuriantly speculated upon and mystified by the authors of the Brāhmaṇas of the *Ṛigveda*, while those of the Udgātṛi-priests in the Brāhmaṇas of the *Samaveda* and so forth.

The Brāhmaṇas are indispensable for understanding the whole of the later religious and philosophical literature and are highly interesting for the science of religion and the history of the Yajña and priesthood. Regarding their age, scholars have agreed to place the old and genuine Brāhmaṇas to the pre-Buddhist period. The earlier Brāhmaṇas contain accent marks but the later ones are devoid of this nicety of pronunciation and approach the form of the classical Sanskrit. As to their form, the Brāhmaṇas, containing explanatory notes and legends, are naturally in prose (their syntax representing the oldest stage in the development of Sanskrit prose), though Gāthās (metrical pieces) occur now and then.

The principal Brāhmaṇas are as under :—

(i) *Aitareya-brāhmaṇa*. Belonging to the *Ṛigveda*, it consists of 40 Adhyāyas which are divided into eight Pañchakas or 'fifths'. It deals chiefly with Soma Yajña; tradition mentions Mahidāsa Aitareya as the author or compiler of this work. As compared to the second Brāhmaṇa (*Kaushītaki*) of the *Ṛigveda*, it is older in date and bigger in bulk, though the *Kaushītaki* is richer in contents.

(ii) *Kaushītaki or Śāṅkhāyana*. It also belongs to the *Ṛigveda* and consists of 30 Adhyāyas: I to VI Adhyāyas dealing with the food-sacrifice (fire-laying, fire sacrifice, new and full moon sacrifices and the sacrifices of the season) and VII to XXX treating of Soma-Yajña, fairly agreeing with the first Brāhmaṇa of the *Ṛigveda*.

The lost Brāhmaṇas of the *Ṛigveda* are: *Paiṅgi*, *Bahvricha*, *Āśavālāyana* and *Gālava*.

(iii) *Taittirīya-brāhmaṇa*. Belonging to the Black *Yajurveda*, it contains later additions to the *Taittirīya-saṁhitā* of the *Black Yajurveda*, for the Brāhmaṇas were already included in the Saṁhitās of the Black *Yajurveda*. This Brāhmaṇa treats of the Purushamedha, the symbolical 'human sacrifice'.

(iv) *Śatapatha-brāhmaṇa*. 'The Brāhmaṇa of the Hundred Paths' is so called because it consists of one hundred Adhyāyas. Belonging to the White *Yajurveda*, it is the best-known, the most extensive and the most important of all the Brāhmaṇas. There are two recensions of this Brāhmaṇa—Kāṇva and Mādhyandina. In the Mādhyandina, the hundred Adhyāyas are distributed among 14 Kāṇḍas. Kāṇḍas I to IX are a continuous comm. on the first eighteen sections of the Vājasaneyi-saṁhitā of *Yajurveda*, Kāṇḍa X deals with the Agni-rahsya, i.e., 'fire-altar-mystery'; XI to XIV, besides appendices to the preceding Kāṇḍas, treat of the Upanayana or initiation of a pupil, Svādhyāya or Veda study, death ceremonies, Aśvamedha, Purusha-meda, SarvamedhaYajñas and the Pravargya ceremony; the last six Chaps. of Kāṇḍa XIV constitute the *Bṛihadāraṇyaka-upanishad* (q.v.); this Brāhmaṇa contains the well-known flood-legend. The *Kāṇva Śatapatha-brāhmaṇa* has 104 Chaps., distributed into 27 Kāṇḍas. Śaṅkarāchārya and other scholars accept the two Chaps. of *Kāṇva Bṛihadāraṇyaka-upanishad* as supplements. If the last 2 Chaps. are considered as supplements, this Brāhmaṇa has only 102 Chaps.; possibly two more Chaps. were added at some stage. The difference between the two recensions is negligible.

The lost Brāhmaṇas of the Yajurveda are: *Charaka*, *Śvetāśvatara*, *Kāṭhaka* (*since discovered by Sūrya Kānt*), *Maitrāyaṇī*, *Jābāla*, *Khāṇḍikeya*, *Aukheya*, *Hāridravika*, *Tumburu*, *Āhvaraka*, *Kankati*, and *Chhāgaleya*.

(v) *Tāṇḍya-mahābrāhmaṇa* or *Tāṇḍya-brāhmaṇa*. It belongs to the *Samaveda* and treats of the same subjects as the Brāhmaṇas of the *Ṛigveda*, but the *Tāṇḍya*, also called *Pañchavīṁśa* because of its 25 books, contains the oldest legends and describes the Vrātya cere-

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monies dealing with the purification of those who were not initiated at proper time.

(vi) *Shaḍviṁśa-brāhmaṇa.* Belonging to the *Sāmaveda,* it consists of 26 books, the contents of the first 25 books being the same as those of the *Tāṇḍya-brāhmaṇa.* With the addition of one more book, it came to be termed as *Shaḍviṁśa,* because of its having 26 books. The 26th book is called Adbhuta or wonderful and deals with miracles and omens.

(vii) *Jaiminīya-brāhmaṇa.* It belongs to the *Sāmaveda* and treats of the same subjects as do the *Brāhmaṇas* of the *Ṛigveda.* This Brāhmaṇa is older than the *Tāṇḍya-brāhmaṇa* and is important for the history, both of religion and legend, for in elucidation of the details of the ritual, it has introduced numerous stories mostly of an aetiological character, which nevertheless throw welcome light on social conditions. Often, this Brāhmaṇa is called *Talavakāra-brāhmaṇa,* though at one stage they may be separate.

The other Brāhmaṇas attached to the *Sāmaveda* are *Mantra* and *Chhāndogya* (these Brāhmaṇas were accepted by Śaṅkara Svāmī as related to Tāṇḍya), *Daivatā* or *Devatādhyaya, Ārsheya, Sāmavidhāna, Saṁhitopanishad, Vaṁśa, Jaiminīya-ārsheya* and *Jaiminīyopanishad.*

The lost Brāhmaṇas of the *Sāmaveda* are: *Bhāllavī, Kālabavī, Raurukī, Śāṭyāyana* (Oertel has carefully collected references to it wherever available in literature), and *Talavakāra.*

(viii) *Gopatha-brāhmaṇa.* The only Brāhmaṇa attached to the *Atharvaveda* (q.v.), it is divided into two parts—*Pūrva-Gopatha* and *Uttara-Gopatha,* the former having 135 *Kaṇḍikās* and the latter 123, the total being 258 Kaṇḍikās. Perhaps of a very late origin, myths, legends and parables constitute the staple of the work, which are intended to explain the origin, nature and fruits of particular ceremonies but they are short and pointless.

The other Brāhmaṇas, termed 'Miscellaneous' are: *Āruṇeya, Saulabha, Śailālī, Parāśara, Māshaśarāvī; Kāpeya, Rahasyāmnāya, Nirukta, Anvākhyāna, Bāshkala, Māṇḍukeya, Trikharva* and *Karadvisha.*

BRAHMĀNANDA GIRI (fl. *c.* 1550). A Sanskrit writer and celebrated author of the *Śāktānanda-taraṅgiṇī* and *Tārā-rahasya,* the Tantric treatises. He elaborates the various rites to be performed in the course of the worship of Śakti.

BRAHMĀNANDA SARASVATĪ (fl. 18th cent.). A Sanskrit writer and author of *Bṛihachchhaṅkara-vijaya* (on the life of Śaṅkara).

BRAHMĀNANDA SHUKLA. A modern Sanskrit poet, whose Mahākāvya *Śrī Nehru-charitam* (Khurjā, 1969) in 18 cantos describes the life and activities of Jawāharlāl Nehru, the first Prime Minister of India.

BRĀHMAṆA-SARVASVA. A Sanskrit work by Halāyudha (q.v.), also called *Karmopadeśiṇi.* It is a guide for the Kānva Śākhā Brāhmaṇas of the Śukla *Yajurveda* to the Vedic mantras employed in the daily rites and periodical ceremonies and deals also with the other various daily duties.

BRAHMĀṆḌA-PURĀṆA. See *Purāṇa.*

BRAHMA-PURĀṆA. See *Purāṇa.*

BRAHMAṚISHI-VILĀSA. See *Vīrendrabahādura Singh.*

BRĀHMA-SIDDHĀNTA. A famous Sanskrit mathematical-astronomical work by Brahmagupta, also called *Sphuṭa Brāhma-siddhānta,* which consists of 24 chapters; some scholars think that it was based on the *Brahma-siddhānta* portion of the *Vishṇudharmottara-upapurāṇa* (q.v.). The work influenced Arabic

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astronomy and mathematics in the 8th century. See *Brahmagupta*.

BRAHMA-SŪTRA. Sanskrit Sūtras, ascribed to Bādarāyaṇa; also called *Vedānta-sūtra*, *Śārīraka-sūtra*, *Śārīraka-mīmāṁsā or Uttara-mīmāṁsā*. The work, in 555 cryptic Sūtras, describes the philosophical-theological views of the Upanishads, but is not intelligible without comms.; of the commentators, the chief are : Śaṅkara, Bhāskara, Yādavaprakāśa, Rāmānuja, Nimbārka, Keśava, Nīlakaṇṭha, Madhva, Baladeva, Vallabha and Vijñānabhikshu (qq. v.). See *Brahmamuni*.

BRAHMA-SŪTRA-BHĀSHYA. A Sanskrit comm. by Śaṅkarāchārya (q.v.) on the *Vedānta-sūtras* (q.v.), which is an exposition of Advaita Vedānta and laid the foundation of Śaṅkarāchārya's school. The comm. was commented upon by Vāchaspati Miśra (9th cent.), Ānandajñāna (13th cent.) and Govindānanda (14th cent.).

BRAHMAVAIVARTA-PURĀṆA. See *Purāṇa*.

BRAJ BIHĀRĪ CHAUBE. See *Vraj Bihārī Chaube*.

BRAJALĀLA MUKHOPĀDHYĀYA. See *Khrishṭa-dharma-kaumudīsamālochanā*.

BRAJ MOHAN CHATURVEDĪ. (1932-). A Sanskrit scholar, whose chief works are : *Unrevealed Aspects of the Rasa Theory* (1978; on Sanskrit poetics), *Sāṅkhya-kārikā* (a study) and *Hindu Philosophy* (1979).

BRELCER, BERNHARD. A modern German Indologist, whose special study is on the *Arthaśāstra* (q.v.).

BREWSTER, E.H. A foreign Indologist, whose chief work is *Life of Gotama, the Buddha* (London, 1926). Compiled exclusively from the Pali canon, it carries an Introductory Note by C.A.F. Rhys-Davids.

BṚIHDĀRAṆYAKA. See *Āraṇyaka*.

BṚIHADĀRAṆYAKA-UPANISHAD. See *Upanishad*.

BṚIHAD-BHĀGAVATĀMṚITA. A famous Sanskrit work by Sanātana Gosvāmin (q.v.), which is based on the *Bhāgavata-purāṇa* and is written in the style of a Purāṇa. Divided into two parts, its first part describes Nārada's quest of the dearest devotee of Kṛishṇa, while the second part concerns Kṛishṇa's manifestation of himself before his devotee.

BṚIHADDEŚĪ. A Sanskrit work on music by Mataṅga (q.v.), written between the 5th and 7th century. Though the title indicates that the work deals with only regional music, yet the extant work, consisting of six chapters, discusses also *Śruti* and *Svara*. It mentions Bharata (q.v.) but differs from him in several places.

BṚIHADDEVATĀ. A Sanskrit metrical work, ascribed to Śaunaka (q.v.), which is a large catalogue of gods worshipped in the different hymns of the *Ṛigveda*. It contains also myths and legends relating to these deities ; it is one of the earliest Indian narrative works and is important from the point of view of the development of narrative literature in India.

BṚIHADDHARMA-UPAPURĀṆA. The eighteenth Upapurāṇa, consisting of three sections, of which only the first and the last sections are devoted to Dharma, the glorification of which is its main purpose. Section I deals with the duties to one's parents and the gurus, the glorification of the tīrthas, the incarnations of Vishṇu, of Rāma, the story of Sītā and the origin of the *Rāmāyaṇa*. Section II contains legends of Gaṅgā and other myths and legends ; it even declares Kapila, Vālmīki, Vyāsa and Buddha as the incarna-

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tions of Vishṇu. Section III deals with the duties of the castes and āśramas, the duties of women, the adoration of various gods, the festivals of the year, the worship of the sun, the moon and planets, the origin of evil and wickedness in the world and with the intermixture of castes. It is believed by some scholars to have been compiled in Bengal in the 13th century. See *Upapurāṇa* and *Purāṇa.*

BṚIHAD-HARIVAṀŚA-PURĀṆA. Same as *Harivaṁśa-purāṇa* (q.v.) of Jinasena.

BṚIHAJ-JĀTAKA. A Sanskrit work on the *Horā* section of astrology, written by Varāhamihira (q.v.). Consisting of 25 chapters, its importance lies in the use, perhaps for the first time in India, of the Zodiac, with Greek names of the Zodiacal signs and planets. The author employs quite a large number of Classical Sanskrit metres in this work.

BṚIHANNĀRADĪYA-PURĀṆA. See *Nārada-purāṇa.*

BṚIHASPATI. One of the twenty traditional Sanskrit writers of original Smṛiti, whose work has not yet been recovered, though commentators and digest-makers quote extensively from his Smṛiti. A short versified *Bṛihaspati-smṛiti* (see *Dharmaśāstras*) and a Dharmasūtra of Bṛihaspati exist. He appears to have founded a school of politics and statecraft as is revealed from the *Arthaśāstra* (q.v.). The extant *Bārhaspatya Arthaśāstra*, however, seems to be a later work. A Bṛihaspati is supposed to have been the founder of the school of philosophy called after the name of his pupil, Chārvāka (q.v.).

BṚIHASPATI RĀYAMUKUṬA. See *Rāyamukuṭa.*

BṚIHASPATI-SMṚITI. See *Dharma-śāstra.*

BṚIHATĪ A celebrated Sanskrit comm. by Prabhākara (q.v.) on the *Pūrvamīmāṁsa-sūtra* of Jaimini, which gave rise to the Prabhākara school of Mīmāṁsā philosophy.

BṚIHAT-KALPA. See *Kappa.*

BṚIHATKATHĀ. A collection of romantic tales in Paiśāchī Prakrit, written by Guṇāḍhya (fl. between 1st cent. to 4th cent. A.D.). Probably a voluminous work, no longer extant, it has supplied themes to many a work of later times as can be gathered from its three Sanskrit versions.

From the three versions (*Bṛihatkathā-śloka-saṅgraha* of Buddhasvāmin, *Bṛihatkathā-mañjarī* of Kshemendra and *Kathā-sarit-sāgara* of Somadeva) (qq.v), that are available, it appears that the form of the original was metrical but Daṇḍin probably hints that it was prose. The main theme of the narrative was no doubt the marriage of Naravāhanadatta with Madanamañchukā, who, like Vasantasenā, was a courtesan. It is also possible that the original work contained many other stories of the love adventures of the hero.

BṚIHATKATHĀ-MAÑJARĪ. A collection of stories by Kshemendra (11th cent. A.D.), which is one of the two Kashmirian versions (the other being Somadeva's *Kathāsaritsāgara*) of the *Bṛihatkathā* (q.v.).

Both Kshemendra and Somadeva have added much matter to the original narrative of Guṇāḍhya and from this fact it seems permissible to surmise that the two Kashmirian authors had before them not the original *Bṛihatkathā* but some later and enlarged version of it. When compared with Somadeva's work, Kshemendra's version looks like an abridged edition, so much so that his brevity has sometimes led to obscurity, but at the same time he unnecessarily dilates upon erotic matters and prolongs religious sections. Divided into 18 cantos called *Lambhakas*, the *Bṛihatkathā-mañjarī*

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consists of over 7,000 verses. It describes, like the other two versions, the adventure of Naravāhanadatta, son of Udayana, his acquisition of Madana-manjukā as his bride and of the land of Vidyādhara as his empire. See *Pañchatantra*.

BRIHATKATHĀ-ŚLOKA-SAṄGRAHA. See *Śloka-saṅgraha.*

BṚIHAT-ŚABDENDENDUṢEKHARA. An exhaustive Sanskrit comm. by Nāgeśa (q.v.), commonly known as *Śabdenduśekhara*, on *Siddhānta-kaumudī* (q.v.).

BṚIHAT-SĀDHU-KALPASŪTRA. See *Kalpasūtra* (Prakrit).

BṚIHAT-SAṂHITĀ. A voluminous Sanskrit work on astronomy and astrology by Varāhamihira (q.v.).

Consisting of 106 chapters, the work is in verses of varied metres and is important from the point of view of history of astronomy as it contains a large number of references to astronomers. The chief subjects dealt with are "effects of the movements of the sun and changes of the moon, eclipses, various constellations and their influence over the fate of man, effect of the presiding planet over the fortunes or mishaps within a year, signs of weather, means of foretelling the crop and the rise and fall of its prices, importance of astrology in relation to architecture, digging of tanks, laying out of gardens, making of images, characteristics of oxen, dogs, cocks, tortoises, horses, elephants, men, women, parasols etc., praise of women, life in the harem; couches and seats; jewels, lamps and tooth-sticks, science of augury, marriage, etc." There is also an interesting sketch of Indian geography. Chap. 103 of this work is devoted to the illustrations of about 60 classical metres.

BROCKHAUS, HERMANN (1806-77). A German Indologist, whose chief works are the ed. of *Kathāsarit-sāgara* (the most important research) and of *Prabodha-chandrodaya* (1834-35). He was the first Professor for Sanskrit at Leipzig University and was one of the founders of the German Oriental Society.

BROECK, J. VAN DEN. A modern Belgian Indologist, whose chief study is: *La saveur de l' immortel, La version chinoise de l' Amṛitarasa de Ghosaka (T. 1553) traduite e annotee* (1977).

BROOKS, ROBERT R.R. An American Indologist, whose chief work in collaboration with V.S. Wakankar is *Stone Age Painting in India* (New Haven, 1976).

BROUGH, J. An English Indologist, whose chief works are : *The Early Brāhmaṇical Systems of Gotra and Pravara*, the *Gotrapravaramañjarī* (tr. into English with an Introduction; Cambridge, 1953) and final ed. of the *Kharoshṭhi Dhammapada* under the title *Gāndhāri Dharaṁmapada.* He has pub. also some papers on Buddhist Sanskrit texts and his studies are on *Dhvanyāloka*, *Buddhist Dvāviṁśatyavadāna* and Sanskrit and Buddhist Literature in Nepal.

BROWN, MACKENZIE. A modern Indologist, who is the author of a work on Indian polity called *The White Umbrella* ; he has written also two other works on India and has been studying Manu.

BROWN, PERCY. An Indologist, whose chief works are : *Indian Architecture* (2 Vols., 1942) and *Indian Painting* (1947).

BROWN, W. NORMAN (d. 1975). An American Indologist, who was the most active among the promoters of Indic studies in the States and was responsible for the setting up of the 'American Institute of Indian Studies' in Poona. Honoured in India

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and America, he produced several attractive publications of Sanskrit and Prakrit texts, some of the manuscripts of which are illustrated with miniature paintings, besides studies and papers on Vedic and religious subjects, Indian fiction, and art history. His chief studies are on the position of the *Pañchatantra* in the Indian Folk-lore, *The Story of Kālakāchārya* (Washington, 1937), *A Descriptive and Illustrated Catalogue of Miniature Paintings of the Jaina Kalpasūtra as executed in the Early Western Style* (Washington, 1934), a study of *Saundarya-laharī of Śaṅkara* (pub. in the Harvard Oriental Series), Old Gujarati illustrated *Vasanta-vilāsa* (ed. text with tr., introduction and glossary), a similar ed. of *Śiva-mahimnas-stava*, and *The United States and India and Pakistan*. He has worked on 'Cosmological Theories in the *Ṛigveda*' and 'Continuing Values in Indian Culture'; on the latter topic, his work is *Man in the Universe : Some Cultural Continuities in Indian Thought* (1966). A collection of his papers on Vedic, Folk-lore, Art and Philology ed. by Professor Rosane Rocher has recently been brought out (1978) under the title *India and Indology*.

BRUGMANN, KARL. A modern German Indologist, whose chief work is *A Comparative Grammar of the Indo-Germanic Languages* (Vols. I-V; Eng. tr. from German by Joseph Wright).

BRUHN, KLAUS (1928-). A German Indologist, whose chief works are : a study of Śīlaṅka's *Chauppaṇṇa-mahāpurisachariya* (1954) and *The Jaina Images of Deogarh* (1969); he is a specialist in Jaina literature and archaeology.

BRUNHOFER, HERMANN. A German Indologist, whose chief work is *Iran und Turan* (Leipzig, 1889), which comprises his historical-geographical and ethnological investigations about the oldest scene of Indian history. He believes about the Iranian provenance of most of the important *Ṛigveda* hymns and asserts that many Vedic Ṛishis not only never set foot on the Indian soil, but they presumably did not even know India. On Vedic mythology his views are incorporated in *Arische Urzeit*, *Forschungen auf dem Gebiete des altesten Vorder und Zentralasiens nebst Osteuropa* (Bern, 1910).

BRUNNER-LACHAUX, HELENE. A modern French scholar, whose chief work is a study on *Somaśambhu-paddhati*, a work on Śivaite rites (1977).

BRYANSKY, M. G. A Russian Indologist, who is concerned with analysis of some conceptions of Buddhism. His article "On the European translations of the Vasubandhu's treatise : The Refutation of the Concept of Personality" (1976) is noteworthy.

BŪCHELER, PĀL. A Hungarian Indologist, who tr. Manu's *Mānavadharmaśāstra* into Hungarian (1915).

BUCK, CARL DARLING. A modern American Indologist, whose chief work is *Dictionary of Selected Synonyms in the Principal Indo-European Languages*.

BUCK, HARRY. A modern American scholar, whose thesis on the *Rāmāyaṇa* is a part of his study of the role of sacred books in religion.

BUDDHA BHAṬṬA. See *Ratnaparīkṣhā*.

BUDDHACHARITA. A Sanskrit Mahākāvya by Aśvaghosha (q.v.), a contemporary of king Kanishka (A.D. 78-106).

According to the available Chinese and Tibetan trs. of this poem done in the 5th and 7th centuries respectively, the original poem ran into 28 cantos but the text that is now available shows only 17 cantos of which, again, only the first 13 are genuine, the rest

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being added by Amṛitānanda in the 19th century. The poem narrates the life of Buddha but the poet shows his originality in selecting incidents and depicting them in a touching manner. The prince's ride from the palace which brings him into contact with the sordid spectacle of old age, is preceded by an account of beautiful women who assemble to watch his exit. The poet again shows his skill in depicting the loving ruses by which the beauties of the harem seek to divert Buddha's mind from the desire to renounce the vanities of the world as also his art in describing the famous scene when the prince gazing on them in their sleep resolves to abandon the palace. Nor is the poet skilled in the science of erotics alone, he adduces the arguments by which the family priests, fortified by the precepts of political science, seek to deter the prince from his resolution to abandon secular life with its duties and in order to describe a battle scene, the poet provides a spirited picture of the contest of the Buddha against the demon Māra and his monstrous hosts.

The poem appears to be essentially the work of an artist both in choice of incidents and arrangement of matter.

BUDDHA-CHARITĀMṚITA. See *Alamelamma.*

BUDDHADATTA. A Buddhist Pali writer, who is probably the first among the successors of Buddhaghosha (q.v. ; fl. early 5th cent. A.D.). He was a native of Uragapur (Uraiyur), capital of the Chola territory, near the river Kāverī. Gray, Malalaseker and Law regard him as a senior contemporary of Buddhaghosha, but Winternitz takes him to be a much later writer. He is reputed to be the author of the *Vinaya-vinichchaya*, *Uttara-vinichchaya*, *Abhidhammāvatāra*, *Rūpārūpa-vibhaṅga* and *Madhurattha-vilāsinī* (qq. v.), but according to Geiger, the ascription to him of the above works except *Madhurattha-vilāsini* is problematical. Buddhadatta composed all his works in the famous monastery erected by Kaṇhadāsa on the banks of the river Kāverī.

The first four works are mostly based on Buddhaghosha's comms.; *Madhurattha-vilāsinī* (or *Madhurattha-ppakāsini*) is a comm. on the *Buddhavaṁsa*; *Jinālaṅkāra* (q.v.), a poem, is ascribed to him, though sharp differences of opinion exist among scholars as to its authorship and date.

Buddhadatta's 'style is less discursive and more graphic, his diction often less involved and ambiguous, and his vocabulary considerably richer than that of Buddhaghosha'.— *HCIP, III, 404.*

BUDDHADEVA VIDYĀLAṄKĀR (*d.* 1968). A Vedic scholar, whose chief works in Hindi are : *Śatapatha meṅ ek Patha*; a comm. on the Ist *Kāṇḍa* of *Śatapatha-brāhmaṇa* (1973), comm. on further two Kāṇḍas of *Śatapatha* (unpub.), *Ṛigveda-maṇḍala-maṇisūtra* (proving a continuous thread in all the Maṇḍalas of the *Ṛigveda*), studies on the Vedic deities : Soma and Maruts, a treatise on 'Svarga' and a comm. on the *Gītā*; he has followed the lead given by Dayānanda Sarasvatī (q.v.).

BUDDHAGHOSHA. A famous Pali writer, who, according to the *Mahāvaṁsa* (chap. 37) was born in a Brāhmaṇa family in the neighbourhood of Bodh-Gayā. He mastered the Vedas along with other branches of learning. A monk, named Revata, converted him to Buddhism and induced him to go to Ceylon for the study of the authentic and orthodox comms., then not available in India. Accordingly, Buddhaghosha reached Ceylon in the reign of king Mahānāman (A.D. 409-31) and heard the Siṁhalese comm. and the Theravāda tradition from Saṅghapāla at the Mahāvihāra of Anurādhapura. Before going to Ceylon, he, however, is said to have composed *Nānodaya*, (q.v.). In Ceylon when he composed the *Visuddhimagga* (q.v.),

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he was acclaimed a veritable Metteyya Bodhisattva. His tr. of the *Aṭṭhakathās* from Siṁhalese into Māgadhī was honoured by the teachers of the Theravada as a sacred text. After this, he returned to Magadha and devoted himself to the worship of the Bo-tree. Dharmānanda Kosambi, however, believes Buddhaghosha to be a Telanga from the Telugu country of Southern India and neither a Brāhmaṇa from Bodh-Gayā nor a Burmese Telaing as recorded in the Burmese traditions. According to some scholars, from Ceylon Buddhaghosha went to Burma where he tr. Kachchāyana's Pali grammar into Burmese and wrote a comm. on it. The *Manu-smṛiti*, current in Burma, is said to have been taken for the first time by him from Ceylon.

Buddhaghosha himself mentions *Visuddhimagga*, *Samanta-pāsādikā*, *Sumaṅgalavilāsinī*, *Papañchasūdanī*, *Sāratthappakāsinī*, and *Manorathapūraṇī* (qq. v.) as his works. In addition to these, the *Gandhavaṁsa* ascribes to him *Kaṅkhāvitaraṇī*, *Paramatthakathā* (qq.v.) and comms. : *Jātakaṭṭha-vaṇṇanā* (on *Jātaka* ; q.v.), *Dhammapadaṭṭha-kathā* (on *Dhammapada*; q.v.), *Paramattha-jotikā* (on *Khuddakapāṭha* and *Suttanipāta* ; q.v.) and a comm. on *Apadāna* (q.v.). Winternitz does not doubt about Buddhaghosha's authorship of *Atthasālinī*, *Sammoha-vinodaṇī* (qq.v.) and the comm. on *Paṭṭhāna-pakaraṇa* (q.v.). He believes that the *Kaṅkhāvitaraṇī* and *Paramatthajotikā* (qq.v.) also most probably belong to Buddhaghosha; *Paramattha-dīpanī* (q.v.) or *Pancha-prakaranaṭṭhakathā* is another comm. ascribed to him. Opinions, however, differ widely with regard to the works composed by Buddhaghosha.

Buddhaghosha's works can be divided into two broad classes : original and comms.; his original works are the *Nānodaya* and the *Visuddhimagga* (the latter his most outstanding work), while by his comms. on each of the three *Piṭaka* and on several parts thereof, he has rendered great service to the progress of Buddhist knowledge. *Visuddhimagga* and the comms. proclaim him to have been a man of remarkable erudition and extensive reading. Indeed, Buddhaghosha was a critical scholar, for he consulted manuscripts of several schools and faithfully recorded variant readings. Buddhaghosha's service to the development of Pali language was also singular.

BUDDHAGHOSHA (fl. *c.* A.D. 387). A Buddhist Sanskrit poet and author of the Mahākāvya *Padyachūḍāmaṇi* (q.v.). The author evidently knows both Aśvaghosha and Kālidāsa.

BUDDHAGHOSUPPATTI. A Pali work, attributed to Mahāmaṅgala (q.v.),which contains some biographical account of the renowned commentator Buddhaghosha (q.v.). The events, mixed up with fact and fiction, are very similar to those described in *Milindapañha and Mahāvastu* (qq.v.).

BUDDHAPRIYA (*Buddhappiya*; fl. 13th cent.). A Pali writer and author of the *Pajjamadhu* (q.v.); his *Rūpasiddhī* or *Padarūpa-siddhi* (q.v.), a Pali grammar, is only a reshuffling of Kachchāyana's work.

BUDDHARAKKHITA. See *Jinālaṅkāra.*

BUDDHASĪHA. A Pali author of *Vinaya-vinichchaya* (q.v.), which is to be distinguished from Buddhadatta's work of the same title. He probably flourished in 5th cent. A.D.

BUDDHASVĀMIN. A Sanskrit poet and author of the *Śloka-saṅgraha* (q.v.), also called *Bṛihatkathā-śloka-saṅgraha.* The work is an abridgement in verse of Guṇāḍhya's *Bṛihatkathā* (q.v.) and is called its Nepalese version. From the old condition of the manuscript, critics hold that Buddhasvāmin composed this version about the 8th or 9th cent. A.D.; there is, however, no strong ground on which to fix the date of this author, while Lacote holds the date as 5th or 6th century.

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BUDDHAVAMSA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

BUDDRUSS, GEORG (1929-). A German scholar, whose chief study is on the dialects of Indo-Afghanistan region. His chief works are : *Beiträge zur Kenntnis der Pashai-Dialecte* (1957),*Kanyawali* (1959), *Die Sprache von Wotapur and Katarqala* (1960), and *Die Sprache von Sau in Ostofghanistan* (1967).

BÜHLER, GEORGE (1837-98). An Austrian Indologist, whose chief works are : *Grundriss der Indo-arischen philologie und Altertumskunde* (Encyclopaedia of Indo-Aryan Philology and Archaeology, planned by Bühler, 21 Vols., 1896-1920; ed. by Bühler, Kielhorn, Lüders and Wackernagel; Winternitz, in his *History of Indian Literature* (I), describes it as the most important event in the history of development of Indology), *Detailed Report of a tour in search of Sanskrit MSS. in Kashmir, Rājputānā and Central India* (1833-52), *A Catalogue of Sanskrit MSS. from Gujarāt, Kutch, Sind and Khāndesh* (1873), *Indische Studien, The Sacred Laws of the Aryas—as taught in the schools of Āpastamba, Gautama, Vāsishṭha and Baudhāyana* (Eng. tr. 2 Vols., in Sacred Books of the East Series), *The Laws of Manu-smṛiti* (extracts from 7 comms. pub. in SBE), *On the Origin of the Indian Brāhmī Alphabet* (1898), *Indian Palaeography* from about B.C. 350 to A.D. 1300 (1904; original German ed. *Indische Palaeographie*, 1896), ed. of Dhanapāla's *Pāiyalachchhī-nāmamālā* (Bonn. 1879), *On the Indian Sects of the Jainas* (Eng. tr., London, 1903 by J. Burgess; original German ed., Vienna, 1887), *Leben des Jaina-Monches Hema-chandra* (Wien, 1889; Eng. tr. *The Life of Hemachandra*), *Aśoka Inscriptions* (Leipzig, 1889) and *Three New Edicts of Aśoka.* He wrote articles on Purāṇic studies as also ed. *Pañchatantra, Daśakumāra-charita, Vikramāṅkadeva-charita, Deśīnāma-mālā* of Hemachandra and *Āpastambīya-dharmasūtra.* He also founded the Institute of Oriental Studies at the Vienna University, from which in 1955 the Institute of Indology emerged as an independent Institute of the University.

BUITENEN, J.A.B. VAN. A Dutch Indologist, now in America, whose chief works are ed. and tr. of Rāmānuja's *Vedārthasaṅgraha* (Poona, 1956), a study and tr. of the *Maitrāyanīya-upanishad* (*The Hague*, 1962), studies on Sāṅkhya and on Bhāskara's *Gītābhāshya*, author of : *Rāmānuja on the Bhagavadgītā* (Delhi, 1968) and *Tales of Ancient India* (1961), tr. and pub. of *Mṛichchhakaṭika* and of the *Mudrārākshasa.* He has a project of an Eng. tr. of *Mahābhārata* in its Bhandarkar Oriental Research Institute edition ; Vols. I and II have so far been published ; the third volume is under print. He has also pub. a paper 'The Subhāśraya Prakaraṇa (*Vishṇu-purāṇa*) and the meaning of Bhāvanā'.

BÜLCKE, C. A modern scholor whose chief works are : *Rāmakathā* (in Hindi, Allahabad, 1950) and *The Theism of Nyāya-Vaiśeshika.*

BUNYU, N. (1849-1927). A Japanese Indologist, whose chief work is *Catalogue of Chinese Translations of Buddhist Tripiṭaka.*

BURCH, GEORGE B. A modern Indologist, who has written about the neo-Vedantic standpoints of some modern Indian Philosophy scholars (pub. in the *International Philosophical Quarterly*) as also on the *Saptabhaṅgī* logic of Jainism.

BURGESS, EBENEZER. A foreign Indologist, whose chief work is the Eng. tr. of *Sūrya-siddhānta* under the title *A Text-book of Hindu Astronomy with Notes and an Appendix* (1860).

BURLINGAME, E.W. An American Indologist, whose chief works are : Eng. tr. of *Dhammapada-aṭṭhakathā, Buddhist Legends*

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(1869) and *Buddhist Parables* (New Haven, 1922).

BURNELL, ARTHUR COKE (1840-82). An English Indologist, whose chief works are : *The Aindra School of Sanskrit Grammarians* (1875), *The Ordinances of Manu* (Eng. tr., completed and ed. by Edward W. Hopkins), *The Law of Partition and Succession from manuscript of Varadarāja's Vyavahāra-nirṇaya*, ed. of *Sāmavidhāna-brāhmaṇa* (1873), ed. of *Ārsheya-brāhmaṇa* (1876) and ed. and tr. of *Shaḍviṁśa-brāhmaṇa* with Sāyaṇa's comm. (1873 ; all the three Brāhmaṇas belonging to the *Sāmaveda*). He wrote articles also on Jaina and epigraphical studies.

BURNOUF, EMILE. A French Indologist, who was nephew of Eugéne Burnouf; his chief work is *Essai sur le Véda* (Paris, 1863; study of religion, literature, and social organization of India from the early times to the brahmanic period). He has dealt with the origin of caste, the Vedic ritual, and the origin of gods and their symbolic nature; many of his ideas about the Vedic religion and mythology seem to have been adopted and developed by Bergaigne (q.v.).

BURNOUF, EUGENE (1801-52). A celebrated French Indologist, who was 'essentially a pioneer and pathmaker' and though, he himself wrote little about the Vedas (tr. into French, some portions of the *Ṛigveda*), his lectures on the subject at Paris inspired many pupils: Rudolph Roth, Max Müller, Regnier, and Néve. His chief works in other fields are : *Essai sur le Pali on langue sacrée de la presqu' île au-delā du Gange* (1826; with Chr. Lassen; the first Pali grammar. in which the first chapter sketches the history of Pali studies upto 1926), *Observations grammaticales sur quelques passages de L' Essai sur le Pali* (1827; also with Chr. Lassen; a small brochure in which are quoted *Mahāvaṁsa* and the Pali dictionary *Abhidhānapradīpikā*), *Introduction á l' historie du Buddhisme Indien* (Paris, 1844; trs. from the *Divyāvadāna*, *Avadāna-śataka* and other texts), tr. of *Saddharma-puṇḍarīka* and other texts, *Le Lotus de la Bonne Loi* (Paris, 1852), and *Le Bhāgavata Purāṇa* (3 Vols., text and French tr. upto *Skandha* IX; Paris, 1840-47). Among his posthumous papers are an almost complete tr. of the *Ashṭasāhasrikā Prajñāpāramitā*, *Kāraṇḍavyūha* and the *Sumāghāvadāna*. Burnouf carefully read many other texts, even such difficult and voluminous texts as the *Mahāvastu* and the *Abhidharma-kośa-vyākhyā*. He also continued his studies of Avestan and Pehlevi texts as also the study of Siṁhalese, Burmese and Siamese trs. and comms. Moreover, he did not neglect modern Indo-Aryan languages such as Bengali, Marathi and Gujarati; for most of these languages, he had to compile his own dictionary. All this was done without neglecting his duties as Professor at the Collége de France (appointed in 1832, succeeding Chézy) and often in poor health.

BURROW, T. A modern English Indologist, whose chief works are : *The Sanskrit Language* (London, 1955; Hindi tr. by Bholā Śaṅkara Vyāsa) and jointly with Emeneau *Dravidian Borrowings from Indo-Aryan* (1962); his other works are : *The Language of the Kharoshṭhi Documents from Chinese Turkestan* (Cambridge, 1937) and *A Translation of the Kharoshṭhi Documents fram Chinese Turkestan* (London, 1940). He surveyed dialects in Mysore, Andhra and other places and the result of this field work of his is the book *The Parji Language, a Dravidian Language of Bastar* (1953). Burrow's view is that the Dravidian is related to the Uralian; in *The Sanskrit Language*, the philological treatment of Sanskrit is preceded by a history of the language and followed by a chapter on the non-Aryan influence on Sanskrit.

BURTON, R.W. An English Indologist, who has ed. *Kāmasūtra* of *Vātsyāyana* (1883;

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new ed. New York, 1962).

BURTT, E.A. A modern American Indologist, whose chief work is *Teaching of the Compassionate Buddha.*

BUSSAGLI, M. A modern Italian Indologist, whose chief works are : *The Archaeological Aspects of Asiatic Contacts with Italy* (*East and West, I*) and *An Important Document on the Relations between Rome and India* (*East and West, IV*); he is also a specialist in Gāndhāra arts.

BYRSKI, CHRISTOPHER. A modern Polish Indologist, who was a student of Sluszkiewicz (q.v.). A specialist of Sanskrit philology, he prepared his dissertation at the Benares Hindu University. He now represents Indology in the University of Warsaw.

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CALAND, W. An Indologist, who ed. the Jaiminīya text of the *Sāmaveda* (1907), ed. and tr. into English *Pañchaviṁśa-brāhmaṇa* of the *Sāmaveda* (1931; with notes), ed. and tr. into German selections from *Jaiminīya-brāhmaṇa* (1919), ed. part of Kāṇva recension of *Śatapatha-brāhmaṇa* under Panjab Sanskrit Series (1926; a work completed in 1939 in 2 Vols. by Raghu Vīra), Dutch tr. of the *Vaitāna Sūtras of the Atharvaveda*, tr. into German and pub. of *Āpastamba-śrauta sūtra* (1921-28), ed. of *Baudhāyana-śrautasūtra* (1904-23); ed. *Śāṅkhāyana-śrauta-sūtra*, *Vārāha-śrauta-sūtra* (with Raghu Vīra), *Vaikhānasa-smārta-sūtra*. *Vaikhānasa-śrauta-sūtra* (1941), *Kāṭhaka-gṛihya-sūtra* (1925), *Vaikhānasa-gṛihyasūtra* (1927), *Pitṛimedha Sūtras of Baudhāyana*, *Hiraṇyakeśin and Gautama* (with Eng. notes), *Jaiminīya-gṛihya-sūtra* and wrote a work on *Agnishṭoma* (jointly with Victor Henry).

CAPPELLER, CARL. An Indologist, whose chief works are the ed. of *Ratnāvalī* and *A Sanskrit-English Dictionary* (based upon St. Petersburg Lexicon); in 1922 the Harvard Oriental Series pub. a second ed. of Pischel's *Śakuntalā*, worked out by Cappeller in full conformity with Pischel's grammar.

CARDONA, GEORGE. A modern American Indologist, whose specialisation is in Pāṇini and Sanskrit grammar; his chief works are : *Studies in Indian Grammarians-I, The Method of Description reflected in the Śiva Sūtras* (1969) and *Haplology in Indo-European* (1968). He at present teaches in the University of Pennsylvania, U S.A

CARNOY, ALBERT J. A modern Belgian scholar, whose chief works are : *Les Indo-Européens*, *Elements of Sanskrit Grammar* (in comparison with other Indo-European languages) and *Religion of Ancient Persia and Iranian Mythology*.

CARPENTER, J. ESTLIN. An English Indologist, whose chief works are : ed. of *Sumaṅgala-vilāsinī* (with T.W. Rhys-Davids; 1886), *Buddhism and Christianity*, ed. of *Dīghanikāya* (with T.W. Rhys-Davids; London, 1890-1911), on *Visuddhimaggagaṇṭhi* and *Theism in Mediaeval India*.

CARUS, PAUL (1852-1919). An American Indologist, whose chief work *The Gospel of Buddha* (1894), has been tr. into many languages.

CHĀCHARĪ. Same as *Chachcharī* (q.v.).

CHACHCHARĪ. An Apabhraṁśa eulogy in 47 verses of the author's preceptor, Jinavallabha Sūri, composed by Jinadatta Sūri (q.v.); also called *Chācharī* or *Dharmasāyana*. Composed

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in second half of 12th century, there is a comm. on it by Jinapāla.

CHAITANYA (Kṛishṇa Chaitanya). See *Gaurāṅga*.

CHAITANYA-CHANDRODAYA. A ten-act Sanskrit drama by Kavikarṇapūra (q. v.), which deals with the life of Chaitanya, the celebrated saint of Bengal, through the allegorical figures, *Maitrī*, *Bhakti*, and the like.

CHAITANYA-CHARITĀMṚITA. A Sanskrit Mahākāvya by Kavikarṇapūra (q. v.), which consists of about 2000 verses in 20 cantos and deals with the life and activities of Chaitanya, who is considered as an incarnation of Kṛishṇa.

CHAITANYA-CHARITĀMṚITA. A Sanskrit poem by Murārigupta (q.v.), popularly known as *Kaḍachā* and also styled as *Śrikrishṇa-chaitanya-charitāmṛita*. Composed in 1510, in 78 cantos, it deals with the entire life of Chaitanya.

CHAKKAMMOVAESA. See *Amarakīrtigaṇi*.

CHAKRAKAVI (fl. 1st half of 17th cent.). A Sanskrit poet and author of *Jānakī-pariṇaya*, a kāvya in 8 cantos, describing the story of *Rāmāyaṇa* from the birth of Rāma and his marriage at Mithilā ; his other works on the marriages of Rukmiṇī, Gaurī and Draupadī are of the class of *Champūs*. His *Chitraratnākara* is a humorous poem.

CHAKRAPĀṆIDATTA (fl. 11th cent.). A Bengali Sanskrit writer on Āyurveda, who was son of Nārāyaṇa. A pupil of Naradatta and an official of the Gauḍa King Nayapāla, his chief work is *Chikitsā-sāra-saṅgraha* (q. v.) or *Chikitsā-saṅgraha*, an original work on Āyurveda. His other works are : *Śabdachandrikā* (a vocabulary of vegetable as well as mineral substances), *Dravya-guṇa-saṅgraha* (a work on dietetics), *Chikitsā-sāra* or *Gūḍhavākya-bodhaka*, *Sarva-sāra-saṅgraha*, *Āyurveda-dīpikā* (or *Charaka-tātparya-dīpikā* ; comm. on *Charaka-saṁhitā*) and *Bhānumati* (comm. on *Suśruta-saṁhitā*).

CHAKRAVARTI, A. A modern scholar, whose chief works are : *Jaina Literature in Tamil* (Arrah, 1941), Eng. tr. of *Pañchāstikāya* (Arrah, 1920) and *The Religion of Ahiṁsā* (Bombay, 1957). It is also through the expositions of Chakravarti that Jainism finds a creditable place in some of the important histories of Indian Philosophy.

CHAKRAVARTI, N.P. A modern scholar, who partly ed. an old manuscript of the *Udānavarga*; he is the author of *L' Udānavarga Sanskrit* (Paris, 1930).

CHALMERS, R. (1858-1938). An English Indologist, whose chief works are ed. of *Majjhima-nikāya*, Eng. tr. of Suttas under the title of *Further Dialogues of the Buddha*, (Vols. I, II), metrical tr. of *Sutta-nipāta* and tr. of *Jātaka* (Vol. I).

CHĀLUKYA-CHARITA. A Sanskrit work (Madras, 1938) by Paravastu Lakshmīnarasiṁha Svāmī, which collates and weaves together the Chālukyan inscriptions into a connected historical account of the dynasty.

CHAṀDĀ-VEJJHAGĀ. See *Chaṁdā-Vijjhaya*.

CHAṀDA-VIJJHAYA. See *Paiṇṇa*.

CHAMLONG SARAPADNUKE. An Indologist of Thailand, who is a professor in the Śilpakorn University. A prolific writer, his chief pubs. are: *Introduction to the Ṛigveda*, *Manual of Vedic Grammar*, *Saṁskritarachanāvidhi* and small monographs on grammatical topics. He has tr. into Thai the selections

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from the *Ṛigveda* under the title *Veda-saṁhitā* as also tr. the *Bhagavadgītā*.

CHAMPAKA-ŚRESHṬHI-KATHĀNAKA. A Sanskrit collection of tales of Jaina origin (probably written in the 15th cent.), one of which relates Rāvaṇa's vain effort to avoid fate. It is of the nature of fantastic fairy tales.

CHAMPŪ-RĀMĀYAṄA. See *Rāmāyaṇa-champū*.

CHĀṆAKYA. See *Kaūtilya*. To Chāṇakya are attributed the Sanskrit works called *Chāṇakya-sūtra* and *Chāṇakya-rājanīti-śāstra*.

CHĀṆAKYA. A Sanskrit writer on medicine, who is known to Arabic writers as Śānaq.

CHĀṆAKYA-RĀJANĪTI-ŚĀSTRA. A Sanskrit work on politics and statecraft, attributed to Chāṇakya (q.v.). In its contents, the work is almost identical with the *Bṛihaspati-saṁhitā* of the *Garuḍa-purāṇa*.

CHĀṆAKYA-SŪTRA. A collection of Sanskrit *Sūtras* ascribed to Chāṇakya (q.v.), which is a list of maxims of the didactic-moral type.

CHAṆḌA. Author of the *Prākṛita-lakshaṇa*, one of the oldest among the grammars of the Prākrit languages, composed in Sanskrit and is moulded on the pattern of Pāṇini's *Ashṭādhyāyī*; the work is to be distinguished from another work of the same title attributed to Pāṇini. Chaṇḍa's date is uncertain.

CHAṆḌAKAUŚIKA. A Sanskrit drama by Kshemīśvara (q.v.), which treats of the Hariśchandra legend of the *Mārkaṇḍeya-purāṇa* without displaying any distinct dramatic merit or even high poetical ability.

It opens with the scene where king Hariśchandra rebukes the Kauśika Viśvāmitra for the apparent sacrifice of a damsel on the fire. As the sage is merely bringing the sciences under control, he becomes irritated (chaṇḍa) at the interruption by the king and curses him. The king secures the sage's pardon at a heavy cost : the surrender of the kingdom of the whole earth and a thousand gold pieces. To secure the money, the king sells his wife and son to a Brāhamaṇa at Kāśi and himself to a Chaṇḍāla to become a cemetery keeper there. One day his wife brings the dead body of their child, but the king insists on the prescribed toll. This turns, however, to be a trial of his character, for his son recovers from the effect of a snake-bite and his wife is rescued. The sage being highly pleased with the unique observance of truth (*satya*) returns the kingdom of whole earth to the king, who, however, transfers it to his son.

CHANDANA MUNI (1914-). A Jaina Sanskrit writer, whose chief works are : *Arjuna-mālākaram* (a gadyakāvya; 1969) and *Jyotis-sphulingāḥ* (1968; containing short didactic writings).

CHANDAPANNATTI. See *Uvaṅga*.

CHAṆḌEŚVARA (fl. early 14th cent.). One of the great Smṛiti writers of Mithilā, whose chief work in Sanskrit is *Smṛiti-ratnākara* (q.v.) or *Ratnākara*. Like his father, Vīreśvara and grandfather Devāditya, he was a minister of king Harisiṁhadeva of Tirhut, who ascended the throne about 1280. His other works are : *Kṛitya-chintāmaṇi* (q.v.), *Rājanīti-ratnākara* (q.v.) or *Nīti-ratnākara*, *Dāṇa-vākyāvalī*, *Śiva-vākyāvalī* and *Śaiva-mānasollāsa*. He had a long literary career of over 50 years and exercised considerable influence on the later writers of Mithilā and Bengal.

CHANDĪ. See *Mārkaṇḍeya-purāṇa*.

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CHAṆḌĪ-KUCHA-PAÑCHĀŚIKĀ. A highly erotic Sanskrit poem by Lakshmaṇa Āchārya (fl. 13th cent.), which describes the breasts of the goddess Chaṇḍī in fifty verses. It displays a curious development of religious fervour.

CHAṆḌĪŚATAKA (*Devī-Śataka*). A Sanskrit devotional lyric, consisting of 102 stanzas, composed by Bāṇa (q.v.).

Written chiefly in Sragadharā metre, it is in honour of the goddess Chaṇḍī, consort of Śiva, and in special, of her feat in killing the buffalo-demon, Mahisha. The lyric is also a prayer, as the goddess is invoked to guard her worshippers; the work appears to have been inspired by the Devī-(Chaṇḍī-) Māhātmya section of the *Mārkaṇḍeya-purāṇa.*

"Bāṇa does not impress us with any sincerity or of devotion and the poem, though laboured and sometimes clever, has little of the attraction of his romances."-- *Keith, HSL, 210.*

CHAṆḌĪ- (CHAṆḌIKĀ-) UPAPURĀṆA. An Upapurāṇa in Sanskrit, which deals with Śivaite cult. See *Upapurāṇa* and *Purāṇa.*

CHANDRA. (Chandragomin, fl. *c.* 500). A Sanskrit grammarian, author of the celebrated *Chāndra-vyākaraṇa* (q.v.) and founder of one of the several systems of Sanskrit grammar. Utilizing the works of the great Āchāryas of the school of Pāṇini, he made an attempt to evolve a system of grammar free from the traditional Brahmanical element. He was a Bengali Buddhist and his grammar was very popular in Kashmir, Tibet, Nepāl and Ceylon. His grammar has 3100 aphorisms arranged into six chapters of four quarters each. He is also credited with the authorship of: *Lokānanda* (a drama), *Nyāya-siddhyāloka* (a work on Nyāya philosophy) and *Ārya-tārādevī-stotra- muktikā-mālā* (containing hymns).

CHANDRA. A Sanskrit author to whom are ascribed the Tantric works called *Siṁhanāda-sādhana, Mahā-kāruṇika-stotra, Rakshā-chakra* and *Abhichāra-karma.* The *Mahākāruṇika-stotra,* the epistle called *Śishyalekhadharma-kāvya* and the hymn *Manoharakalpa* are ascribed to him as also to the 1st Chandragomin.

CHANDRA. A Sanskrit writer, whose *Daśapadārtha-śāstra,* a work on philosophy is available only in a Chinese version of A.D. 648.

CHANDRA, A.N. A modern scholar, whose chief work is *The Date of Kurukshetra War.*

CHANDRABALI PĀṆḌE. A modern scholar, whose chief study in Hindi is on Kālidāsa; he has written also in Hindi a work on outlines of Sanskrit Literature.

CHANDRABHŪSHAṆA ŚARMĀ. A Sanskrit author of *Jīvita-vṛittānta* (Benares, 1890), which gives a short account of the life of Pāṇita Bechana Rāma of the Benares Sanskrit College, Benares.

CHANDRĀCHĀRYA. A Sanskrit writer, mentioned in the *Vākyapadīya* (q.v.).

CHANDRADEVA. See *Rudradeva.*

CHANDRADHAR ŚARMĀ. A modern Sanskrit scholar, whose chief work is the ed. of *Śatapatha-brāhmaṇa.*

CHANDRAGOMIN. See *Chandra.*

CHANDRAGOMIN. A Sanskrit author to whom are ascribed : *Siṁhanāda-sādhana, Mahākāruṇika-stotra, Rakshā-chakra, Abhichāra-karma* (all Tantrik works), *Śishyalekhadharma-kāvya* (an epistle) and *Manoharakalpa* (a hymn); his time in not certain.

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CHANDRAGUPTA VEDĀLAṄKĀR. (d-1944). A modern scholar, whose chief work is *Bṛihattara-Bhārata* (a study in Hindi on Greater India).

CHANDRAKALĀ. A Sanskrit Nātikā by Viśvanātha (q.v.), author of *Sāhitya-darpaṇa.*

CHANDRAKĀNTA TARKĀLAṄKĀRA (1836-1909). A Bengali Sanskrit poet, who is author of works in several branches. Besides *Satī-pariṇaya* and *Chandravaṁśa,* poems in imitation of *Kumāra-sambhava* and *Raghuvaṁśa, Alāṅkāra-sūtra* on rhetorics, *Kaumudī-sudhākara,* a play, he wrote a gloss on *Vaiśeshika-sūtra,* a supplement to the *Kātantra-vyākaraṇa,* covering the Vedic usages, and *Smṛiti-chandrāloka* (1903-1906) on Dharmaśāstra.

CHANDRAKĪRTI (fl. 16th cent.) A Jaina Sanskrit writer of the Sārasvata school of grammar and belonging to the Bṛihadgachchha of Nāgpur. He is the author of *Subodhikā* or *Dīpikā,* a comm.; he was honoured by Sahi Salum. See *Sārasvata-vyākaraṇa.*

CHANDRĀLOKA. A Sanskrit treatise on poetics by Jayadeva (q.v.) or Piyushavarsha in ten chapters, which consists of about 350 verses. The subjects discussed are: *Vāgvichāra, Dosha-nirūpaṇa, Lakshaṇa-nirūpaṇa, Guṇa-nirūpaṇa, Alaṅkāra-nirūpaṇa, Rasādi-nirūpaṇa, Dhvani-nirūpaṇa, Guṇībhūta-vyaṅgya, Lakshaṇā-nirūpaṇa,* and *Abhidhā-nirūpaṇa;* the Kārikās of the *Arthālaṅkāra* section of this work are incorporated in the *Kuvalayānanda* (q.v.). An elementary treatise and admirably suited for the beginners, *Chandrāloka* is lucid and easy in style.

CHANDRAMAṆI VIDYĀLANKĀR (b. 1891). A modern Vedic scholar, whose work is a Hindi comm. on *Nirukta,* under the title *Vedārtha-dīpaka-nirukta-bhāshya;* his other works are a Hindi tr. (in 3 Parts) of *Vālmīki-rāmāyaṇa,* a treatise on Maharshi Patañjali and his Bhārata, in Hindi.

CHANDRA PRABHĀ (Mrs.). A Sanskrit scholar, whose chief work is *Historical Mahākāvyas in Sanskrit* (1977; a study of important Mahākāvyas written between 11th and 15th centuries).

CHANDRAPRABHĀ MAHATTARA. A Prākṛit poet and author of a work on the life of Vijayachandra Kevalin, composed in the second half of the 11th century. The work, consisting of 1064 *Gāthās,* narrates eight stories describing the eight different ways of worshipping the Jinas.

CHANDRAPRAJÑAPTI. See *Chandapannatti.*

CHANDRAŚEKHARA SARASVATĪ (1729--89). 63rd Āchārya of Kāmakoṭipīṭha of Kānchī and author in Sanskrit of *Śivagīti-mālikā,* a musical composition.

CHANDRAŚEKHARA VĀCHASPATI. See *Vāchaspati Miśra.*

CHĀNDRA-VYĀKARAṆA. A Sanskrit grammar, attributed to Chandra (q.v.), which abridges and simplifies the *Ashṭādhyāyī* (q.v.). It has six chapters, in place of eight in the *Aṣṭādhyāyī* and the number of aphorisms is 3100 instead of 3981; the work has left out the portion of Pāṇini's grammar dealing with Vedic grammar and accents. This grammar was very popular in Kashmir, Tibet, Nepāl and Ceylon. The *Kāśikā-vṛitti* (q.v.) has borrowed without acknowledgement several sūtras from this work.

CHANDRIKĀ. A Sanskrit version (1955) of a Malayalam drama.

CHARAKA. A Sanskrit author or compiler of the oldest work on Āyurveda, called *Charaka-saṁhitā* (q.v.). His date is uncertain, though tradition makes him the physician of

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the great king Kanishka (1st cent. A.D.).

CHARAKA-SAṂHITĀ. The oldest of the extant Saṁhitās of Āyurveda in Saṇskrit, ascribed to Charaka (q.v.). The present text is not the original one but is that which was revised by Dṛiḍhabala, a Kashmirian of the 9th cent., who admits to having added the last two chapters and to having written 17 out of 28 or 30 chapters of Book VI. Even then, the work appears to have been a revision of a number of Tantras on special topics written by Agniveśa. The work, divided in eight *sthānas* (parts), deals with : (1) remedies, diet, duties of a physician; (2) eight chief diseases; (3) general pathology and medical studies; (4) anatomy and embryology; (5) diagnosis and prognosis; (6) special therapy; (7 & 8) Kalpa and Siddhi (General therapy).

The work, in prose mixed with verses, is very popular even today. It was tr. very early into Persian and Arabic.

CHARAKA-TĀTPARYA-DĪPIKĀ. Same as *Āyurveda-dīpikā* (q.v.).

CHARAṆĀNUYOGA. A class of Prakrit works belonging to the secondary or substitute canon of the Digambara Jainas and includes ritual works : Vaṭṭakera's *Mūlāchāra* and *Trivarṇāchāra* (qq.v.) and Samantabhadra's *Rātnakaraṇḍa-śrāvakāchāra.*

CHĀRITRASUNDARA GAṆI. A Jaina Sanskrit poet and author of the *Śīladūta* (q.v.; a didactic poem on the story of Sthūlabhadra, completed in 1431), *Kumāra-charita* and *Mahipāla-charita* (a fairy tale).

CHARIYĀPIṬAKA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

CHARPENTIER, JARL (1884-1935). A Swedish Indologist, whose chief works are : *Study of Chariyāpiṭaka,* ed. of *Uttarājjhayana-sutta* (the 3rd Jaina Mūlasūtra; Upsala, 1922, with an elaborate introduction), *Pachchekabuddha Geschichten* (Upsala, 1908; on the study of legends of four Patyekbuddhas) and *Die Legend der helligen Pārśva.* In the Vedic field, his works are : *Brahman* (1932) and *Die Suparṇa-Sage* (Suparṇa-ākhyāna; 1921) and articles on Vedic and Purāṇic studies.

CHĀRU-CHARYĀ. A Sanskrit poetical work in 100 verses by Kshemendra (q.v.), which seeks to inculcate morality and good conduct.

CHĀRUDATTA. A Sanskrit drama by Bhāsa (q.v.), of which only a fragment in four Acts is extant, without the Nāndī verse at the opening and the Bharata-vākya at the close. It seems to have been based on the story, which also forms the plot of the later *Mṛichchhakaṭika* (q.v.).

Chārudatta, a merchant, whose generosity has impoverished him, sees a *hetaera,* Vasantasenā by name, at a festival and they fall in love at first sight. Pursued by the king's brother-in-law, Saṁsthāna, Vasantasenā takes refuge in Chārudatta's house, and, when she departs, she leaves in his charge her jewellery. She generously rescues from his creditors a former servant of Chārudatta, who then renounces the world and becomes a monk. During the night, the ornaments which she has deposited, are stolen by a thief Sajjalaka, who breaks into Chārudatta's house in order to gain the means to purchase the freedom of a slave-girl of Vasantasenā with whom he is in love. Chārudatta is overcome with shame at learning of the theft of ornaments deposited in his care; and his noble wife sacrifices a pearl necklace, which she gives to Vidūshaka to be handed over to Vasantasenā in lieu of her stolen jewels. He takes the necklace to the *hetaera,* who has learnt of the theft, but accepts it to have the excuse of visiting Chārudatta once more. She, therefore, hands over the slave to Sajjalaka and starts out to Chārudatta's house. At this point, the play ends abruptly. See

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Mṛichchhakaṭika.

CHĀRUDEVA SHĀSTRĪ (1896-). A Sanskrit scholar, whose chief works are : *Śrī-Gāndhī-charitam* (1930), *Śabdāpaśabda-viveka* (1954), *Vākyamuktāvalī* (1954), a Hindi comm. on *Mahābhāshya* (1962-68), *Vyākaraṇa-chandrodaya* and *Upasargārtha-chandrikā* (1976-79).

CHĀRVĀKA. Supposed to be a pupil of Bṛihaspati, he is the founder or greatest exponent of the materialist philosophy called after his name. According to Chārvāka, 'pleasure is the highest goal of life'; he does not recognise Vedic authority, denies the existence of soul and other world and refuses to accept all means of knowledge excepting perception. No work of this school exists, but its views are refuted by certain orthodox schools of philosophy.

CHATTERJEE, J.C. An Indian scholar, whose chief work is *Kashmir Śaivism* (1919).

CHATTERJEE, SUNITI KUMĀR. A modern linguist, whose chief works are : *Indo-Aryan and Hindi* (1939), *Some Aspects of Indo-Iranian Literary and Cultural Traditions* (ed. with R.N. Dandekar and others), *Select Writings* (Vol.I, 1978), and important papers on Rāmayaṇa Reliefs from Prambanan, Java as also articles on Puraṇic studies.

CHATUḤŚARAṆA. See *Chaūsaraṇa.*

CHATUḤŚATIKĀ. A Buddhist Sanskrit poetical work, also called *Chatuḥśataka* or *Śata-śāstra*, by Ārya Deva (q.v.). Consisting of 400 *Kārikās*, the work criticizes the Brahmaṇical practices of bathing in the Ganges with a view to acquiring merit and washing off sin; a good power of irony is displayed therein. Being a fundamental work of the Mādhyamika school, it defends Nāgārjuna's doctrines against the other Buddhist schools as also against Brahmanical system, especially the Vaiśeshika. The *Chatuḥśatikā* is one of the ground works of the faith of the Sanron sect in Japan.

CHATURVEDA. The religious works of the Digambara Jainas, written in Prakrit. These are four in number : *Prathamānuyoga, Karanānuyoga, Dravyānuyoga* and *Charaṇānuyoga* (qq.v.) and are called *Chaturveda.*

CHATURVIJAYA, MUNI. A modern Jaina scholar, whose chief works are ed. of *Moharāja-parājaya* (Baroda, 1918; jointly with Dalal), ed. of *Bṛihatkalpasūtra* (6 Vols., jointly with Puṇyavijaya) and ed. of *Vasudeva-hiṇḍī* (2 Pts., also jointly with Puṇyavijaya).

CHATUTTHA-SĀRATTHA-MAÑJŪSĀ. A Pali comm. by Sumedha Thera, on the *Manorathapūraṇī* (q.v.).

CHATURADĀMODARA. See *Dāmodara.*

CHATURAṄGA-DĪPIKĀ. A Sanskrit work on the game of Indian Dice-chess, ascribed to Śūlapāṇi (q.v.), who may have been different from the famous Smṛiti writer of Bengal, bearing this name.

CHATURBHĀṆĪ. A title of four one-act monologues of Bhāṇa type in Sanskrit.

The four Bhāṇas, viz., *Ubhayābhisārikā, Padmaprābhṛitaka, Dhūrtaviṭasaṁvāda* and *Pādatāḍitaka*, ascribed on the strength of a traditional verse respectively to Vararuchi, Śūdraka, Īśvaradatta and Śyāmalika, have been pub. under the title 'Chaturbhāṇī'. In atmosphere and spirit, these are closely similar to one another and to the *Mṛichchhakaṭika* (q.v.). These are variously dated : much earlier than the 10th cent. A.D. or in the beginning of the Christian era or earlier. The plays represent amusing pictures of the lives and adventures, scandals and gossips of rogues and rakes who lived in imperial cities

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like Ujjayinī or Kusumapura. These Bhāṇas are different from the later Bhāṇas; in their literary quality and style and in the portrayal of characters, the plays, which are unique, richly deserve a place of their own in the history of Sanskrit drama.

CHATURBHUJA (fl. 15th cent.). A Sanskrit poet and author of *Haricharita-kāvya*, a poem in 13 cantos on the adventures of Kṛishṇa; the work was composed at Rānakeli (Bengal) in 1493.

CHATURMUKHA. An Apabhraṁśa poet, mentioned by Harisheṇa (q.v.) as his predecessor. No work has so far come to light of this author; his date is uncertain but he flourished before 987.

CHATURVARGA-CHINTĀMAṆI. A voluminous Sanskrit Smṛiti digest by Hemādri (q.v.), which deals with Dharmaśāstra in five sections called *Vrata*, *Dāna*, *Tīrtha*, *Moksha* and *Pariśesha*. It is an encyclopaedia of ancient religious rites and observations, quoting frequently from the Smṛitis and Purāṇas.

CHATURVARGA-SAṄGRAHA. A Sanskrit poetical work in four chapters by Kshemendra (q.v.), which seeks to teach that power of discrimination and indifference to worldly objects are the essential things in life.

CHATURVIṀŚATI-JINASTUTI (*Tīrtheśastuti* or *Śobhanastuti*). A Sanskrit hymn by Śobhana (q.v.), which consists of 4 groups of verses : the first in praise of 24 Tīrthaṅkaras, the second in praise of all the Jinas, the 3rd in praise of the Jaina doctrine, and the fourth in praise of various deities. Dhanapāla, brother of Śobhana, composed a comm. on it.

CHATURVIṀŚATI-JINASTUTI. There are several Sanskrit stotras composed by Jaina poets extolling all the 24 Jinas; such works are called *Chaturvimśati-jinastuti* or *Chaturviṁśikā*.

CHATURVIṀŚATI-MATA. A Sanskrit compilation on Dharmaśāstra, which contains a summary of the teachings of 24 sages; it belongs to the 8th-10th cent. A.D. It has been quoted by Vijñāneśvara in his *Mitāksharā* and also by Aparārka. It is an anti-Buddhist work.

CHAUDHURY, S.B. An Indian scholar, whose chief work is *Ethnic Settlement in Ancient India* (Calcutta, 1955); he has written also several articles on Purāṇic studies.

CHAURA-PAÑCHĀŚIKĀ. A Sanskrit poem of 50 stanzas by Bilhaṇa (q.v.; fl. 11th cent.), dealing with secret love and the liveliness of women in different amorous situations. The poem describes how a robber, when making love to a princess, is discovered and is condemned to death and as he is being taken to the execution ground, gives expression to these stanzas to the love enjoyed by him with his beloved. The title of the poem has given rise to various interpretations, some of which involve the author himself in a love intrigue with a princess. It is said that the king was moved by the last invocation of Bilhaṇa and the result was a pardon and a formal bestowal of the hand of the princess.

CHAŪSARAṆA. See *Paiṇṇa.*

CHAVANNES, EDOUARD (1865-1918). A Sinologist, who has made notable contribution to Buddhist studies by his tr. into French of I-tsing's work on the pilgrims to the Western countries and of many Buddhist stories. Together with Sylvain Lévi he wrote articles on some enigmatic titles in the Buddhist hierarchy and on the sixteen Arhats.

CHEMPARATHY, G. A modern Indologist, whose chief work is *An Indian Rational Theo-*

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logy, Introduction to Udayana's Nyāyakusumāñjali (Wien, 1972). He is at present preparing an annotated tr. of *Nyāyakusumāñjali* and is studying the authoritativeness of the sacred scriptures of Hinduism.

CH'EN, KENNETH (1907-). An American-Chinese Indologist, whose chief works are : *Buddhism in China: A Historical Survey* (Princeton, 1963; the first history of Buddhism in China) and *Buddhism: the Light of Asia* (1968).

CHEZY, A.L. DE (1773-1832). A French Indologist, whose chief works are the French tr. of *Śakuntalā* (1830) and *Amaruśataka* (1831). Chézy was appointed to the chair of Sanskrit, established in 1815 at Collége de France, Paris.

CHHĀBRA, B. CH. A modern scholar and writer, whose chief work in Sanskrit is *Suvarṇa-bindu* (1951; containing poems on Gandhijī in Vedic Gāyatrī metre; on Mathurā, with its cultural associations as revealed by literature and the archaeological excavations etc.).

CHHAJJURĀMA (fl. 20th cent.). A Sanskrit writer, whose *Dayānandāshṭaka* is a satire on Svāmī Dayānanda.

CHHAJJURĀM SHASTRĪ. A modern Sanskrit writer, whose chief works are : *Niruktam* (ed., 1963) and *Śivakathāmṛitam Mahākāvyam* (1974).

CHHAKKAMMOVAESA. (*Shaṭkarmopadeśa*). See *Amarakīrtigaṇi.*

CHHAKESA-DHĀTU-VAṀSA. A Pali work in prose and verse, written by a Burmese, which describes stūpas built on the hair-relic of the Buddha, on Sakka, Pajjuna, Manimekhalā, Addhikanāvika, Varuṇa-nāgarāja and Sattha-nāvika.

CHHANDAS. One of the six *Vedāṅgas* (q.v.), dealing with Sanskrit Metrics.

CHHANDAḤSŪTRA. A Sanskrit work on prosody, ascribed to Piṅgala (q.v.). Dealing partly with Vedic metres but mainly with classical ones, the author adopts the system of algebraic symbols for a short (*laghu*) or a long (*guru*) syllable, etc. The names of the metres are interesting, for some of them are named after epithets of the beloved, e.g. *Kuṭilagati* (one of crooked gait), *Chañchalākshikā* (one of glancing eyes), *Tanumadhyā* (one of slender waist), *Chāruhāsinī* (one of sweet smile), etc. The names of some metres suggest poetic observation of animal life e.g., *Aśvalalita* (the gait of the horse), *Śārdūlavikrīḍita* (the tiger's play) and so on. Some of the names are suggested by the plant-kingdom, e.g., *Mañjarī* (the cluster), *Mālā* (garland), etc.

CHHĀNDOGYA-BRĀHMAṆA. See *Brāhmaṇa.*

CHHĀNDOGYA-UPANISHAD. See *Upanishad.*

CHHANDOMAÑJARĪ. A Sanskrit work on prosody by Gaṅgādāsa (q.v.), which defines and illustrates only those metres which are commonly used. Based on various works on prosody, the majority of the illustrative verses are composed by the author and deal with various sports of Kṛishṇa at Vṛindāvana.

CHHANDONUŚĀSANA. A very exhaustive work on Sanskrit, Prakrit and Apabhraṁśa metres, composed by Hemachandra (q.v.) about 1150. A clear and methodical treatise, it consists of three parts, viz., the Sūtras, the Vṛitti and the illustrations, composed by the author himself. In the case of Sanskrit, Prakrit as well as Apabhraṁśa metres, their names have been introduced in the illustrative stanzas themselves. It is this work, as also another work (*Śabdānuśāsana*) of Hema-

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chandra, which gave a final sanction and sanctity to the Apabhraṁśa language and literature.

CHHANDONUŚĀSANA. A Sanskrit work on metres by Jayakīrti (q.v.), which defines Sanskrit metres; the definitions serve illustrations as well. Several old Kannaḍa metres, of course in Sanskrit, have also been defined. The author mentions a few Digambara poets by name, without giving any illustrations from their works. The only manuscript of Jayakīrti's work lies at Jaisalmer and is dated Saṁvat 1190 or A.D. 1133.

CHHANDOVICHITI. Real title of *Piṅgalachhandaḥsūtra* (q.v.), while some think it the title of a lost work of Daṇḍin and yet others are of the view that it denotes Metrics as a branch of learning and not any particular work. It is also considered as a work of Śārṅgadeva (q.v.), the author of *Saṅgītaratnākara.* It is also the name of a Pali work on Metrics.

CHHAPADA (fl. 12th cent.). A Pali writer, pupil of Sāriputta and native of Burma. According to tradition, he received his education at Ceylon where he stayed from 1170 to 1180. He is the author of a number of comms. on the sacred Pali texts. His best known work is *Abhidhammattha-saṅgraha-saṅkhepa-tīkā*, a comm. on Anuruddha's work *Abhidhammattha-saṅgaha* (q.v.). His *Suttaniddesa* is a Pali grammar belonging to the school of Kachchāyana.

CHHAPPĀHUḌA. A Prakrit work in six chapters, attributed to Kundakunda (q.v.), dealing with Jaina doctrine.

CHHATRE, VIŚVANĀTHA KEŚAVA. A modern Sanskrit poet, whose chief work is *Subhāsha-charitam* (a poem in 16 cantos on the life and work of Subhāsha Chandra Bose).

CHHEDA-SŪTRA, See *Chheya-sutta.*

CHHEYA-SUTTA (Chheda-sūtra). A class of Jaina canonical works in Prakrit, forming part of Siddhānta (q.v.). *Chheya* (Skt. *Chheda*) means 'cut'; *chheya* in Jaina discipline means a kind of penance; so, Schubring thinks that the title *Chheya-sutta* is derived from *chheda.* These works, besides containing various kinds of legendary material, prescribe rules of life for the monks and nuns as well as for atonements and penances. These did not, perhaps, form a group in the Canon until a late period, as it is not always the same texts which are placed in this group. The Chheya-suttas (3-5), however, belong to the earliest portion of the Canon and are treated by tradition as one book (śrutaskandha) and are called *Dasā-kappa-vavahāra.* The Chheya-suttas, six in numbers, are as under:—

(i) *Nisīha* (Niśītha). The first *Chheya-sutta*, which contains rules and regulations for the punishment for various transgressions of rules of daily life. It incorporates the major portion of the Vavahāra in its last sections and contains many Sūtras in common with Chulas I and II of the *Āyāraṅga* (q.v.).

(ii) *Mahā-nisīha* (Mahā-niśītha). The second or sometimes the sixth *Chheya-sutta*, though there are objections to its inclusion in the Canon. Dealing mainly with rules about confession and penance, which are considered essential steps to liberation, legends—original and borrowed—also occur. References to non-canonical literature indicate a late origin of this work. According to a tradition, Haribhadra participated in its compilation, while its Chap. 8 has been redacted by Devendra Sūri in 519 Ārya stanzas under the title *Susadha-kahā.*

(iii) *Vavahāra* (Vyavahāra). The third *Chheya-sutta*, which is a supplement to the old and genuine *Kappa*, the fifth Chheya-sutta; it teaches the methods of meting out punishment for transgression of the law.

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(iv) *Āyāradasāo*. 'The ten sections on behaviour'; *Āchāradaśāḥ* also known as *Dasao* or *Dasāśrutaskandha*, is ascribed by tradition to Bhadrabāhu, and the eighth section of this *Dasāo* has long been known by the title *kalpa-sūtra* (q.v.) of Bhadrabāhu.

(v) *Kappa* (*Bṛihat-kalpa* or *Bṛihat-sādhu-kalpa-sūtra*). The fifth *Chheya-sutta* and the principal work on the rules and regulations for the monks and nuns, which teaches the liability for punishment.

(vi) *Pañchakappa* (Pañcha-kalpa). The sixth Chheya-sutta, which is no longer extant. Sometimes, however, the *Jīyakappa* (*Jīta-kalpa*) by Jinabhadra is regarded as the sixth *Chheya-sutta*. Treating of the cases of individual transgression, it is a detailed metrical compilation, often called *Yatijīta-kalpa*. The *Piṇḍa-nijjutti* and *Oha-nijjutti*, which also deal with discipline, are also occasionally classed among the *Chheda-sūtras*.

CHHICHHUBHAṬṬA. A Kashmirian Sanskrit grammarian and author of the *Laghu-vṛitti* (1000), a grammar of the Kātantra school. See *Kātantra*.

CHIDAMBARA (fl. 16th cent.). A Sanskrit poet, son of Anantanārāyaṇa and Venkaṭā, who was perhaps patronised by king Venkaṭa (r. 1586-1614) of Vijayanagara. In his *Rāghava-yādava-pāṇḍavīya* in 3 cantos, he made use of *treble entendre*, relating simultaneously three stories of *Rāmāyaṇa*, *Mahābhārata* and *Bhāgavata*. His *Bhāgavata-champū* relates the story of Kṛishṇa; there is a comm. on it by his father, which interprets the meaning three-fold. The *Pañcha-kalyāṇa-champū* describes at once the story of the five marriages of Rāma, Kṛishṇa, Vishṇu, Śiva and Subrahmaṇya, with a comm. by himself. *Chidambara-vilāsa-kāvya* in 5 cantos describes the tales of Lord Naṭarāja of Chidambaram.

CHIDAMBARA ŚĀSTRĪ. A modern Sanskrit writer, whose novels: *Kamalakumār* and *Satī Kamalā* have appeared in the *Sahṛidayā* (ix), Śrīraṅgam.

CHIKITSĀ-KALIKĀ. A Sanskrit Āyurvedic work by Tīshata (fl. 14th cent.).

CHIKITSĀMṚITA. A Sanskrit work on Āyurveda in 2500 verses by Milhaṇa, who flourished in Delhi in 1224.

CHIKITSĀ-SĀRA-SAṄGRAHA (or *Chikitsā-saṅgraha*). A Sanskrit work on Āyurveda by Chakrapāṇidatta (q.v.), which deals with the diagnosis of diseases and the efficacy of minerals; it was written in about 1060. Besides being an authoritative work on the subject, it is important in the history of Indian medicine for marking an advance in the direction of metallic preparations which had been introduced since the time of Vāgbhaṭa and Vṛinda.

CHIKITSĀ-SĀRA-SAṄGRAHA. A Sanskrit work on Āyurveda by Vaṅgasena (q.v.); it is based on the works of Suśruta and Mādhava.

CHILDERS, ROBERT CAESAR (1838-76), An English Indologist, whose cheif works are : *Dictionary of Pali Language*, *Khuddaka-pāṭha* (ed. with Eng. tr.), *Mahāparinivvāṇa-suttanta* (Eng. tr.) and *Buddhism*.

CHINMULGUND, P.J. See *Miras hi, V.V.*

CHINNASWĀMĪ SHĀSTRĪ. A modenn Vedic scholar, who has ed. the *Tāṇḍyamahābrāhmaṇa* of *Sāmaveda* with Sāyaṇa Bhāshya (2 Vols., 1938) and the *Śatapatha-brāhmaṇa* of Krishṇa *Yajurveda*, with foot-notes and Pāṭha-bhedas (2 Vols., 1937, 1950) and ed. *Āpastamba-śrautasūtra-Dhūrta-swāmibhāshya*.

CHINTĀHARAṆ CHAKRAVARTI. An

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Indian scholar, whose chief works are a new ed. of *Saundarānanda* (along with bibliography of the studies of the poem between 1905 and 1933), *A Study of Ancient Indian Numismatics* (1931), *The Tantras, their Religion and Culture*, *The Tantras, Studies in their Religion and Literature* and 'Purāṇa Digests'. He has tried to explain the philosophical and religious aspect of Tāntric life.

CHINTĀMAṆI, T.R. A Sanskrit scholar, who ed. and pub. *Kaushītaki-gṛihyasūtra* (Madras, 1944).

CHINTĀMAṆI BHAṬṬA (fl. 13th cent.). A Sanskrit author, who is supposed to have been responsible for the Ornatior recension of *Śuka-saptati* (q.v.).

CHINTĀMAṆI BHAṬṬĀCHĀRYA. A Sanskrit scholar, who ed. and pub. *Gobhila-gṛihya-sūtra* (Calcutta, 1936), with the comm. of Bhaṭṭanārāyaṇa.

CHINTĀMAṆĪ DĪKSHITA (fl. 18th cent.). A Sanskrit author of astronomical works: *Sūrya-siddhānta-sāriṇī* and *Golānanda*.

CHINTĀMAṆI MĀDHAVA GOLE. A modern Sanskrit author of *Madana Latikā* (Bombay, 1911; a novel).

CHIRAÑJĪVA (fl. *c.* 1731). A Sanskrit writer, also known as Rāmadeva or Vāmadeva; he was grandson of Kāśīnātha, the great palmist of Bengal. He was patronised by Yaśavantasiṁha, Naib Dewan of Decca about 1731. His chief works are: *Śriṅgāra-taṭinī* (a collection of erotic verses), *Mādhava-champū* (based on the *Bhāgavata*), *Vṛitta-ratnāvalī* (a work on prosody with illustrations in his patron's praise), *Kāvya-vilāsa* (in two parts dealing with Rasa and Alaṅkāra) and *Vidvanmoda-tāraṅgiṇī* (a humorous quasi-dramatic work, wherein he brings home the truth of different religions and philosophical doctrines).

CHIRAPAT PRAPANDVIDYA. A modern Indologist of Thailand, whose chief work is *Cultural Study of the Dharmāraṇya-purāṇa*.

CHITALE, K.W. A Modern Sanskrit author, whose chief work is *Tilaka-charitra*, a prose biography of Tilak (q.v.).

CHITRABHĀNU SEN (1927-). A modern Sanskrit scholar, whose chief works are: *Dictionary of Vedic Sacrifices* and *A Dictionary of the Vedic Rituals : Based on the Śrauta and Grīhya Sūtras* (1978).

CHITRAPATI (fl. 18th cent.). A Sanskrit author of *Vyavahāra-siddhānta-pīyūsha*, a work on Dharmaśāstra.

CHITSUKHĀCHĀRYA (fl. 12th cent.). A Vedantic Sanskrit scholar, whose works are: *Advaita-pradīpikā* and *Tattva-pradīpikā*. He is a well-known commentator on Śaṅkara's comm. on the *Brahma-sūtra* and on Śrīharsha's *Khaṇḍanakhaṇḍakhādya* (q.v.).

CHITSUKHĪ. A Sanskrit work, which is a popular name of Chitrsukhāchārya's *Prātyak-tattva-dīpikā* or *Tattva-pradīpikā*, a work on Advaita-vedānta.

CHOKKANĀTHA. A Sanskrit court-poet and author of *Kāntimati-pariṇaya* (a semi-historical drama on the marriage of the author's patron Shāhjī (*r.* 1687-1711) with Kāntimati, *Sevantikā-pariṇaya* (a drama describing the marriage of Basavarāja with Sevantikā; the hero being identified with Basavappanāyaka, the ruler of Keladi (*r.* 1697-1714) and *Rāsa-vilāsa* (a *bhāṇa* type of drama on an erotic theme).

CHOMSKY, NOAM. A modern distinguished mathematical grammarian, who has

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opened up new approaches in linguistic analysis with the aid of International Business Machines and has applied the same to the grammarian Pāṇini.

CHOOSAKDI DIPAYAGASORN. A modern Sanskrit scholar of the National Library, Bangkok who has worked on some of the Sanskrit Inscriptions of Thailand.

CHOPRA, T.R. A modern scholar, whose chief study is *The Kūsa-jātaka* (Hamburg, 1966).

CHOS-KYI 'OD-ZER. A Mongolian scholar, who tr. from Tibetan into Mongolian, *The Bodhicharyāvatāra* of Śāntideva (1305) and wrote an extensive comm. on it in Mongolian (1312). He also wrote "The Twelve Deeds of Buddha", "Ode to Mahakali" and the first Mongolian grammar, under the strong influence of linguistic school, particularly the grammar of Pāṇini.

CHOUDHURY, JOTINDRA BIMAL. A modern Sanskrit author of *Bhārata-rājendram* (published Pāṭalaśrī, January 1968 ff.), which dramatises the life of Dr. Rājendra Prasād, the first President of India and *Bhārata-vivekam* (1963), a drama on Svāmī Vivekānanda. In collaboration with his wife, he wrote a drama, *Bhāratāchāryam* (Pāṭalaśrī, July 1970 ff.), on Dr. S. Rādhākrishṇan, the second President of India.

CHŪḌĀMAṆI (or *Āścharya-chūḍāmaṇi*). A seven-act Sanskrit drama by Śaktibhadra (fl. 8th or 9th cent., q.v.), which is regarded by some as the oldest South Indian drama.

Based on the *Rāmāyaṇa*, it presents the coming of Śūrpaṇakhā into Rāma's hut, her mutilation, the abduction of Sītā by Rāvaṇa, Hanumān's visit to Laṅkā, and the final scenes where Rāma, after his victory over Rāvaṇa, ascertains Sītā's purity by the fire-ordeal and a message delivered by Nārada. The play derives its name from the miraculous crest-jewel and ring given to Rāma and Sītā by the hermits.

CHŪLA-VAṀSA. A Pali work, which is a sort of supplement to the *Mahāvaṁsa* (q.v.), parts of which appear to have been composed by different persons at different periods. According to a Ceylonese tradition, its composition was commenced by Thera Dhammakitti, who is said to have come from Burma to Ceylon at the time of king Parāhramabāhu II in the 13th century. While the *Dīpavaṁsa* and *Mahāvaṁsa* end with the reign of king Mahāsena (4th cent. A.D.), the *Chūlavaṁsa* begins with the reign of Mahāsena's son Sirimeghavaṇṇa and ends with Sirivikkama-rājasīha, giving an account of more than a hundred kings.

CHŪLA-SADDA-NĪTI. A Pali grammatical work based on the *Sadda-nīti* (q.v.).

CHULLA DHAMMAPĀLA. A Pali writer, a disciple of Ānanda and probable author of the *Sachcha-saṅkhepa* (q.v.), which according to *Saddhamma-saṅgaha* (q.v.), was composed by Ānanda. The Gandhavaṁsa and the Colophon, however, support the authorship of Chulla Dhammapāla, who appears to have been earlier than Anuruddha (12th cent.).

CHULLA-GANDHAVAṀSA. Same as Gandhavaṁsa (q.v.).

CHULLA-NIDDESA. A Buddhist canonical work in Pali, referring to 500 Jātaka stories. See *Niddesa*.

CHULLA-NIRUTTI-GANDHA. A Pali grammatical work, attributed to Kachchāyana (q.v.).

CHULLAVAGGA. See *Vinaya-piṭaka*.

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CHURCH, CORNELIA D. (Mrs.). An American Indologist, who has worked on the concept of Yugas in her thesis '*The Yugas or Four Cosmic Ages as found in the Purāṇas*' (1974).

CLARKE, WALTER EUGENE. A modern American Indologist, who was interested among other subjects, in Indian Mathematics (*Āryabhaṭīya*); he held the Chair of Sanskrit at Chicago University. Besides two big volumes on *Two Lamaistic Pantheons* (Harvard), he is the author of articles: *Māgadhī and Ardhamāgadhī* and *The Sandalwood and Peacocks of Ophir*.

CLAYTON, R.B. An Indologist, whose chief work *Ṛigveda and Vedic Religion* (1913) vindicates Christianity.

CLOTHEY, FREDERICK W. A modern American Indologist, whose work is on the cult of Kumāra (Murugan) in South India.

CLOUGH, BENJAMIN. A Western missionary, who has pub., *A Compendious Pali Grammar with a copious Vocabulary in the same Language* (Colombo, 1824), which consists of three parts: a grammar based on the Pali grammar *Bālāvatāra*, a collection of roots based on the *Dhātumañjūshā* and a vocabulary based on *the Abhidhānappadīpikā*.

COBURN, T.B. A modern American Indologist, who teaches in the St. Lawrence University. He specializes in Buddhist and Hindu religious traditions and mythology.

COEDES, G. A French Indologist, whose works are : *Les Etats Hindonises d' Indochine et d' Indonesie* etc. (Paris, 1948) and *Inscriptions du Cambodge* (7 Vols., 1937-64).

COEURDOUX, FATHER (fl. *c.* 1766). A Christian missionary, who pointed out the remarkable similarity of Sanskrit to Greek and Latin nearly twenty years before Sir William Jones spoke in the third annual address to the Asiatic Society of Bengal in January, 1786. He spoke of the common source of Sanskrit, Greek and Latin, and also Gothic and Celtic and even Old Persian, and made the historic pronouncement about Sanskrit being more perfect than Greek, more copious than Latin, and more exquisitely refined than either.

COLEBROOKE, SIR HENRY THOMAS (1765-1836). An Indologist, who was a member of the Superior Court of Appeal in Calcutta and Professor of Sanskrit in the College of Fort William. In 1805 he wrote 'On the Vedas, or Sacred Writings of the Hindus', an essay and thereby became entitled to the distinction of being the first Western scholar ever to write about the Veda. He speaks of the four Vedas, the Vedic ṛishis, the various Vedic schools, the Vedic comms., the authority of the Vedas, the *Aitareya*, *Śāṅkhāyana* and the *Śatapatha Brāhmaṇas*, the *Sūtras*, the importance of *Nirukta* and of Jyotisha. Whatever information about the Veda, Colebrooke has given in his essay, is generally correct, but his writing also shows that he had not made any deep study of the Veda. His other works are : *On Sanskrit and Prakrit Languages* (*Asiatic Researches*, VIII, 1801), *Observations on Sects of Jains* (*Asiatic Researches*, IX, 1807), *On Sanskrit and Prakrit Poetry* (*Asiatic Researches*, X, 1808), *A Digest of Hindu Law on Contracts and Successions* (1797-98; tr. of a composition, prepared by native scholars, on the law of succession and contract, from the Indian law books, 4 Vols.), *Miscellaneous Essays* (on various subjects including Vaishṇavism and the coins of Bengal Sultanas), *Grammar of the Sanskrit Language*, ed. of *Hitopadeśa*, with introductory remarks, ed. of *Amarakośa* with marginal tr., ed. of *Śataka-trayam* of Bhartṛihari (1804), Eng. tr. of *Sāṅkhya-kārikā* of Īśvarakṛishṇa (1837), Eng. tr. of two treatises on

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Hindu Law of Inheritance (1810) and a treatise on mensuration based on Sanskrit works, with a dissertation on science as known to Hindus (1817).

COLTMAN, DEREK. An American scholar, who has tr. J. Varenne's *Yoga and the Hindu Tradition* (Chicago, 1976).

CONE, MARGARET. See *Gombrich, R.F.*

CONZE, EDWARD (1904-). An English Indologist, who has pub. a comprehensive survey of the Prajñāpāramitā literature (The Hague, 1960), eds. and trs. of the *Abhisamayālaṅkāra* (Roma, 1954), *Vajrachchhedikā* (Roma, 1957), *Aṣṭasāhasrikā* (Calcutta, 1958; new ed. together with tr. of the *Ratnaguṇasaṁchaya-gāthā*; Bolinas, 1973), *Pañchaviṁśati-sāhasrikā*, *Aṣṭādaśa-sāhasrikā* (Roma, 1962) and a dictionary of Prajñapāramitā literature (Tokyo, 1967) ; on many other aspects of Buddhist studies are : *Buddhism : Its Essence and Development* (Oxford 1951), *Buddhist Texts through the Ages*, *Buddhist Scriptures* (1959), *A Short History of Buddhism* (1961), *Buddhist Thought in India* (London, 1962), and *Thirty Years of Buddhist Studies* (Oxford, 1967). His latest work is *The Large Sūtra on Perfect Wisdom* (dealing with early Mahāyāna doctrine, 1979).

COOMARASWĀMY, ĀNANDA K. (1877-1947). A celebrated Indologist, who was for long (1917-47) Keeper of Asiatic Art in the Fine Arts Museum at Boston. Indian renaissance owes a great part of its awareness of the Indian heritage in art to him, who did not live in India and wrote from a foreign country. His chief works are : *Aims of Indian Art* (1908), *History of Indian and Indonesian Art* (London, 1927), *Transformation of Nature in Art* (Cambridge, Mass., 1934), *Elements of Buddhist Iconography* (1935), *Dance of Śiva* (Bombay, 1948), *Myths of the Hindus and Buddhists* (with Sister Nivedita), *Hinduism and Buddhism* and *A New Approach to Vedas*. Coomaraswamy later developed deep interest in Christian and mediaeval aesthetic, similar in approach to the Indian, and in comparative religion and traditional culture, on all of which he produced several illuminating expositions. Mrs. Coomaraswamy was working on these writings to bring out the edition of the collected works of Coomaraswamy, but before she could complete her work, she passed away in 1970. The entire material is now with the Princeton University.

COOMARASWAMY, E.M. A Ceylonese Indologist, whose chief works are : Eng. tr. of *Dīpavaṁsa* (Colombo, 1901) and of *Mahāvaṁsa* (1908).

CORDIER, PĀLMYR (1871-1914). A Tibetologist, whose chief work is a very accurate catalogue of the Tibetan Tanjur (Paris, 1909-15).

COSTER, G. A modern Indologist, whose chief work is *Yoga and Western Psychology* (Delhi, 1968).

COULSON, M. A modern Indologist, whose chief works are : *Teach yourself Sanskrit* (London, 1977) and *Three Sanskrit Plays in Translation*.

COWELL, E.B. (1826-1903). An English Indologist, whose chief works are : Eng. tr. of *Buddhist Mahāyāna Texts* (with Max Muller and J. Takakusu ; in Sacred Books of the East Series ; Cowell's contribution was tr. of *Buddha-charita* of Aśvaghosha), ed. of *Divyāvadāna*, ed. and Eng. tr. of *Jātaka* (jointly with various scholars, 3 Vols.) and ed. and Eng. tr. of Vararuchi's *Prākṛita-prakāśa*, a grammatical work, along with the oldest comm. on it called *Manoramā* by *Bhāmaha* (London, 1868), Eng. tr. of *Sarva-darśana-saṅgraha* by Mādhava-Sāyaṇa (jointly with A.E. Gough), ed. and Eng. tr. of *The*

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Twelve Principal Upanishads (with Rājendralal Mitra), ed. of *Ṛigveda-saṁhitā* (Vol. V), ed. and Eng. tr. of *Kaushītaki-brāhmaṇa-upanishad* and of Aphorisms of Śāṇḍilya. He pub. also a *Catalogue of the Buddhist Sanskrit Manuscripts*

COX, GEORGE W. A modern Indologist, whose chief work is *Mythology of the Aryan Nations*.

CSEHI, ANDRAS. A Hungarian scholar, whose chief work is 'Indian Histories and Fables of Bidpai and Lokaman (1783).

CSOMA DE KOROS, ALEXANDER. (1784-1842). A Hungarian Indologist, whose chief works are : *The Life and Teachings of Buddha* (1836, reprint 1957) and *Tibetan Buddhism* (1834) ; he did pioneering work on Tibetan Buddhism. An eminent linguist, he is regarded as the founder of Tibetan philology.

CUNNINGHAM, ALEXANDER (1814-93). A celebrated Indologist, who was Father of Indian Archaeology, Numismatics, and Art History ; it was under his leadership in 1861, that the Indian Archaeological Survey was constituted. By his ceaseless efforts, he has brought to light a large number of ancient sites, Buddhist establishments, sculptures and inscriptions that lay unnoticed in the country. The exhaustive accounts of the explorations undertaken by him between 1860 and 1884 are contained in the 24 volumes called the 'Archaeological Reports'. He made also a comprehensive study of Yuan Chwang's Travels to India and back. His other chief works are : *Ancient Geography of India* (Vol. I, London, 1871), *The Bhilsa Topes* (1854), *The Stūpa of Bharbut* (London, 1879), *Book of Indian Eras* (1883), *Coins of Ancient India*, *Coins of Indo-Scythians*, *Śakas and Kushāns*, *Later Indo-scythians*, *Corpus Inscriptionum Indicarum* (Vol. I), *Coins of Mediaeval India* and *Coins of Alexander's Successors in the East*.

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DAALEN, L.A. VAN. A modern Indologist of Netherlands, whose present project is 'Studies on the Texts of the Rāmāyaṇa'.

DABBS, JACK A. A modern Indologist whose *History of the discovery and exploration of Chinese Turkestan* (The Hague, 1963) mentions expeditions to Central Asia for discovering manuscripts and other material.

DAFFINA. A modern Italian Indologist, who has worked on the *Samādhirāja-sūtra*.

DAFTARY, K.L. A modern scholar, whose chief works are : *Upanishadārtha-vyākhyā* (1955-56) and *Astronomical Method* (Nagpur, 1942; dealing with the astronomical method and its application to the chronology of ancient India).

DAGENS, BRUNO. A French scholar, who has studied *Ajitāgama* and *Rauravāgama* from the architectural point of view (1977).

DAHAMUHAVAHO. Same as *Setubandha* (q.v.).

DAHLKE, PAUL (1865-1928). A German Indologist, whose chief works are : tr. of selections from *Dīgha* and *Majjhima-Nikāyas and Dhammapada*, *Essays and Poems*, *Buddhist Essays* (1803), *Buddhism and Science* (1914), *Buddhist Stories* (1921) and *Buddhism: Its Place in Mental Life of Mankind* (1928).

DAHLMANN, JOSEPH (1860-1930). A German Indologist, who has defended dependence of Buddhism on Sāṅkhya ideas; his works are : *Nirvāṇa* (Berlin, 1897), *Buddha* and *Die Sāṅkhya-Philosophie* (Berlin, 1902).

DAIVATA-(DEVATĀDHYĀYA-) BRĀHMAṆA. See *Brāhmaṇa*.

DĀKĀRṆAVA. A Buddhist Tantric work, partly in Sanskrit and partly in Prakrit; according to some a portion of it is in Śauraseni Apabhraṁśa. Haraprasāda Śāstrī thinks that the language is old Bengali.

DAKSHA. One of the twenty traditional Sanskrit writers of original Smṛiti and author of *Daksha-smṛiti*. His date is unknown but he was earlier than Yājñavalkya, who mentions him.

DĀKSHIPUTRA. See *Pāṇini*.

DALAL, C.D. An Indian scholar, whose chief works are : the editions of *Moharāja-parājaya* (Baroda, 1918; jointly with Chaturavijaya), *Bhavisayattakahā* (1923; jointly with P.D. Guṇe), of *Kāvyamīmāṁsā* (with R.A. Śāstrī), of *Rūpaśatakana* of Vatsarāja and of

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Guṇakārikā.

DALAPATI. A Sanskrit Smṛiti writer from South India and author of *Nṛisiṁha-prasāda* (q.v.), composed between A.D. 1490 and 1512. The author, son of Vallabha and pupil of Sūrya Paṇḍita, was chief minister and keeper of records of Nizām Shāh of Devagiri. The author's master appears to be Ahmad Nizām Shāh.

DALES, GEORGE F. A modern American Indologist, whose paper '*The Mythical Massacre at Mohenjo-Daro*' (University of Pennsylvania Museum Bulletin *Expedition*; Spring, 1964) effectively explodes the myth of Ṛigvedic Indra having destroyed the Indus Valley cities.

ḌALLAṆA (Ḍalbaṇa or Dalhana; fl. 13th or 11th cent.). A celebrated Sanskrit commentator on *Suśruta-saṁhitā*, his comm. being *Nibandha saṅgraha*. Son of Bharupāla, he was a Brāhmaṇa of Ankolā.

DAMAYANTĪ-KATHĀ. Another name of *Nala-champū*. (q.v.).

DAMDINSUREN, TS. A modern Mongolian scholar, who, by studying the Mongolian and Tibetan versions of 'Vikramāditya trilogy', '70 Tales of Parrot', 'Stories from Pañchatantra' and 'The Tales of Vetāla' establishes the Indo-Mongolian literary ties. His monograph 'Rāmāyaṇa in Mongolia' was pub. recently in Mongolian. He has also written a number of articles on Buddhology, etc.

DĀMODARA (fl. 17th cent.). Author of Sanskrit *Saṅgītadarpaṇa* (q.v.), which is a well-known work on music and dance. Also called Chatura Dāmodara, he was one of the connoisseurs of music at the court of Emperor Jahangīr or Shah Jahan. He is supposed to be a descendant of Kallinātha (q.v.).

DĀMODARA GUPTA. A Sanskrit poet, who was minister of Jayāpīḍa of Kashmir (779-813). He composed the *Kuṭṭanimata* (q.v.), a work on Indian pornography. Kalhaṇa mentions him as a poet, and Mammaṭa and Ruyyaka cite verses from him, as do the anthologies, showing that his work won considerable fame.

DĀMODARA MIŚRA. A Sanskrit redactor of *Hanumannāṭaka* (q.v.).

DĀMODAR SHĀSTRĪ (fl. 1st half of 20th cent.). A Sanskrit writer of Puri, Orissa, whose chief work is *Bhārata-gaurava* on India's greatness.

DAMSTEEGT, TH. A modern Indologist of Netherlands, whose chief work is *Epigraphical Hybrid Sanskrit* (1978).

DĀNA-KELI-KAUMUDĪ. A one-act Sanskrit drama of the Bhāṇikā type by Rūpa Gosvāmin (q.v.), in which Rādhā is proposed to be given as a toll to Kṛishṇa.

DĀNA-KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), dealing with various gifts.

DĀNA-RATNĀKARA. A Sanskrit Smṛiti digest, forming a part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.). It consists of chapters called Taraṅgas and deals with various kinds of gifts and matters connected with them.

DĀNA-SĀGARA. A extensive Sanskrit Smṛiti digest in 70 sections by Vallālasena (q.v.), which describes 1375 kinds of gifts. The chief topics dealt with are: eulogy of Brāhmaṇas, merit accruing from gifts, proper time and place for gifts, bad donations, rites and procedure to be followed in making and accepting gifts.

DAṆḌAVIVEKA. A Sanskrit Smṛiti digest by

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Vardhamāna (q.v.), which is a part of the *Smṛiti-tattva-viveka*. In its seven chapters, it deals with penal offences, the propriety of inflicting punishments and the different forms of punishment.

DĀṆḌEKAR, RĀMACHANDRA NĀRĀYAṆ (1909-). A celebrated Vedic scholar, associated with the Bhandarkar Oriental Research Institute, Poona. His chief works are : *Progress of Indic Studies* (1917-42; 1942), *Vedic Bibliography* (Vol. I, 1946; Vol. II, 1961; Vol, III, 1973; covering all the work done in the field of Vedic studies), *The Śrauta Ritual and the Vājapeya Sacrifice* (in collaboration, 1955), *Vedic Religion and Mythology* (1965), *Vedadarśana* (Lad Memorial Lectures, 1966), *Śrautakośa* (Vol. I, Pt. I, 1958; Pt. II, 1962, Vol. II, Pt. I, 1973, Pt. II in Press), *Some Aspects of the History of Hinduism* (1967), *Recent Trends in Indology* (*1978*) and *Vedic Mythological Tracts* (in press); his important research articles are 'Rudra in the Veda', 'New Light on the Vedic God, Sāvitri', and 'A decade of Vedic Studies in India and abroad' (1975). He ed. the *Śalya* and *Anuśāsana Parvans* in the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute.

As the original concept of a particular Vedic deity differs from scholar to scholar, Dāṇḍekar has suggested that for a view to be acceptable, it must satisfy the following four criteria: (i) It must enable one to give a complete picture of the deity, agreeing in almost every detail about the deity found in the *Ṛigveda*; (ii) it must enable us to explain the origin and development of the deity in consonance with history and comparative mythology; (iii) it must satisfactorily explain the nature and the status that the deity is known to have in later literature and mythology; and lastly (iv) it must not run counter to sound philological principles.

DAṆḌIN (fl. 6th cent. A.D. ?). A Sanskrit poet and one of the earliest writers on Poetics. The view that Daṇḍin was a resident of Kāñchī, that he flourished under the Pallava kings, and that Ratnavarman (or Rājavarman) referred to by him is a Pallava prince, is based not on very firm ground. He is earlier than Bāṇa (fl. 630-45), and even Subandhu (fl. 608-9), as is suggested by his comparative simplicity. The geographical data in the *Daśakumāra-charita* also seem to point to a date anterior to the empire of Harshavardhana. His *Kāvyādarśa* is very probably earlier than Bhāmaha's work.

Traditionally, Daṇḍin is the author of *Daśakumāra-charita*, *Kāvyādarśa* (qq.v.) and one more. Pischel takes the third work to be the *Mṛichchhakaṭika* (q.v.) while others hold that it is the *Chhandovichiti* (q.v.) that is referred to in the *Kāvyādarśa*. There is also an allusion to the *Kalāparichchheda* in the *Kāvyādarśa*, but it is more likely that both the *Chhandovichiti* and *Kalāparichchheda* are merely the names of the chapters—and not independent works—which Daṇḍin wanted to include in his *Kāvyādarśa*; while Daṇḍi's authorship of the *Mṛichchhakaṭika* becomes highly doubtful since the verse on which the theory is based is found to be common not only to the *Mṛichchhakaṭika* and the *Kāvyādarśa*, but also to the *Chārudatta* which is definitely from the pen of Bhāsa. From quotations in Bhoja's *Śṛiṅgāra-prakāśa* it would appear that the third work of Daṇḍin is the *Dvisandhāna-kāvya*, a poem with *double entendre* narrating simultaneously the stories of the *Rāmāyaṇa* and *Mahābhārata*. There are various imitation of this *Dvisandhānakāvya* abounding in greater feats of artificiality as seen in what are called the *Vilomakāvyas*. The *Avantisundarī-kathā* (q.v.) is another work which has been ascribed to Daṇḍin by those scholars who doubt his authorship of *Daśakumāracharita*. But it is difficult to accept the former as a work of Daṇḍin and reject his authorship of the latter. Of the three parts of the *Daśakumāra-charita*, the *Pūrvapīṭhikā* (Intro-

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duction) and the *Uttarapīṭhika* (Conclusion) are not from the pen of Daṇḍin, but this does not go against the *Daśakumāra-charita* proper being the work of Daṇḍin.

Daṇḍin is reputed for his elegant use of words (*pada-lālitya*) and is the precursor of the Rīti school which was developed by Vāmana; his most outstanding contribution to poetics is the concept of Guṇa. In his definition of poetry, Daṇḍin gives more importance to the word-element than to the sense-element.

DANGE, SADĀSHIV A. (1922-). A Sanskrit scholar, whose chief works are: *Critiques on Sanskrit Drama* (1963), *Pastoral Symbolism from the Ṛigveda* (1970), *Vedic Concept of 'Field' and the Divine Fructification* (1971), *Cultural Sources from the Veda*, *Legends in the Mahābhārata* and *Sexual Symbolism from the Vedic Ritual* (1979); he has written articles on Purāṇic studies as well.

DANI, A.H. A modern scholar, whose chief work is *Indian Palaeography* (Oxford, 1963).

DANIELOU, A. A modern Indologist, whose chief work is *Le polytheisme hindou* (Leiden, 1960).

DANTADHĀTU-VAṀSA. A Pali epic in 5 cantos by the monk Dhammakitti.

It describes the history of the tooth-relic of the Buddha. According to this work, the tooth-relic was brought to Ceylon by prince Dantakumāra of Ujjain from Daṇtapura, the capital of Kaliṅga. There is also description of Buddha's early life, his work in Ceylon, the distribution of Buddha's relics, and the various miracles wrought by the relic. The epic is a specimen of fine poetry written in different metres. Its language is artificial Pali having long compounds.

The work was composed originally in the Siṁhalese in the first half of the 4th cent. A.D. but later on was rendered into Māgadhī by Dhammakitti in the 13th cent. A.D. at the instance of Parakkamo or Parākramabāhu II, the Commander-in-Chief of Ceylon.

DĀRĀ SHUKOH (d. 1659). A Mughul Prince and son of Emperor Shah Jahān, who is the author of a Sanskrit *praśasti* in honour of Nṛisiṁha Sarasvatī of Benares; the work is in rhythmic prose full of alliterations. In the introduction to his translation of 52 Upanishads into Persian, Dārā Shukoh writes that some of the most learned Paṇḍits and Sannyāsīs of Benares explained to him the difficult passages of the Upanishads in A.D. 1656. He sought to bring together Islam and Hinduism in his work, *The Mingling of the Two Oceans* (Majma-ul-Bahrain).

DARGYAY, L. A modern Indologist of Austria, whose chief work is *Die Legende von den sieben Prinzessinnen* (*Saptakumārikā Avadāna*; Wien, 1978).

DARPA-DALANA. A Sanskrit poetical work by Kshemendra (q.v.). In its seven sections, it denounces vanity born of lineage, wealth, learning, beauty, valour, charity and penance.

DARŚANA-SĀRA. A Sanskrit Kāvya by Devasenāchārya (q.v.), composed in 933; it discusses the doctrines of the Digambara Jainas.

DAS, A.C. A Sanskrit scholar, whose chief works are : *Ṛigvedic India* (1921) and *Ṛigvedic Culture* (1925).

DAS, S.C. See *Sarat Chandra Das*.

DAS GUPTA, S.N. A modern Sanskrit scholar, whose chief works are : *History of Indian Philosophy* (5 Vols.), *A History of Sanskrit Literature* (Classical Period; 1947, jointly with S.K. De, in which there are many fine appreciations of poets with their limitations duly brought out) and *Fundamentals of Indian Art* (1960).

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DAŚAGĪTIKĀ-SŪTRA. A Sanskrit work on astronomy by Āryabhaṭa I (q.v.), which gives numerical notation.

DAŚAKUMĀRA-CHARITA. A prose romance in Sanskrit by Daṇḍin (q.v.). As the title implies, there are to be accounts of the adventures of ten princes; eight of these are given in the eight *Uchchhavāsas* which make up the work proper; a *Pūrvapīṭhikā* or Introductory portion supplies the history of two more as well as the framework, and an *Uttarapīthikā* or the concluding portion completes the tale of Viśruta left incomplete in the last *Uchchhavāsa* of the main text. The *Pūrvapīthikā* and the *Uttarapīṭhikā* are extant in varied forms and are later additions.

The king of Magadha, Rājahaṁsa, defeated by the Malwā king, takes refuge in the Vindhya mountains, where a son is born, named Rājavāhana. There are also brought to the king in succession nine hapless sons of noble and valiant but unfortunate kings, and the ten young princes (including Rājavāhana) grow up together. When of age, they set out individually on a campaign of conquest. It is on their return and being again reunited, they relate to each other their strange adventures. This device gives a sort of unity to diverse stories, which treat of different types of men and women belonging to all classes of society and in different walks of life.

The prince, Rājavāhana meets one Mataṅga, a kirāta, though in dress a Brāhmaṇa, who induces the prince to accompany him to Pātāla (nether world) where the queen offers her hand and kingdom to Mataṅga. In gratitude for accompanying him, Mataṅga gives the prince a magic jewel, which appeases hunger, thirst and suffering; the prince returns to the upper world and proceeds to Ujjain, where he marries Avantisundarī, the daughter of that king. The tales of other princes are also curious: expert thieves turn the millionaires into beggars and *vice versa*; where the rope that binds the captives changes into a beautiful girl; where a magician carries a lovely maiden to immolate her; where fervent lovers, in a dream or by a prophecy, are urged on to meet the beloved; where Buddhist nuns serve as go-between for courtesans or help an injured wife to punish her husband or are asked to aid in brutal seductions—in short, love appears in its lightest and most passionate form as an affair of the senses.

At the end of their tales of adventures, the princes capture Malwā and to pay their homage, proceed to Pushpapura, where king Rājahaṁsa and his queen live. The king distributes among them the various kingdoms they have conquered; Rājavāhana becomes king of the united kingdom of Pushpapura and Ujjain. Guided by Rājavāhana, the princes rule over their kingdoms just and enjoy pleasures not easily attainable even by Indra.

Daṇḍin shows in this romance great powers of characterization; as also he draws realistic scenes of life. His style is easy and unaffected and full of wit and humour.

DASĀO. See *Chheya-sutta.*

DAŚAPADĀRTHA-ŚĀSTRA. See *Chandra.*

DAŚARŪPAKA (*Daśarūpa*). A Sanskrit work on dramaturgy by Dhanañjaya (q.v.), which contains also sections on Rasa and allied topics. Taking its name from the ten primary forms of drama as mentioned in the *Nāṭya-śāstra* (q.v.), the work, divided into four books, deals with: subject-matter and plot of the drama; the hero, heroine and other characters, the language of the drama; the prologue and its varieties and different kinds of drama; and emotions and sentiments. It was commented upon by Dhan ka (perhaps author's younger brother) in *Avaloka.*

DAŚAŚLOKĪ. A Sanskrit philosophical tract of ten verses in which Nimbārka (q.v.) elucidates his view of the distinctness of Jīva,

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Iśvara and *Jagat*.

DAŚĀŚRUTA-SKANDHA. Same as *Āyāradasāo* (q.v.).

DAŚAVAIKĀLIKA. See *Dasaveyāliya*.

DAŚĀVATĀRA-CHARITA. A Sanskrit work by Kshemendra (q.v.), written in 1066, which extols the ten incarnations of Vishṇu in separate cantos. In canto IX, the Buddha and Kṛishṇa legends have been intermingled.

DASAVEYĀLIYA. See *Mūlasutta*.

DĀṬHĀ-DHĀTU-VAṀSA. Probably identical with *Dāṭhā-vaṁsa* (q.v.).

DĀṬHĀ-VAṀSA. See *Dantadhātu-vaṁsa*.

DATTA, B. A modern Sanskrit scholar, whose chief work is *Extraordinary Scientific Knowledge in Vedic Works* (Delhi, 1963).

DATTA, DINES CHANDRA. A modern Sanskrit poet of Bengal and author of *Subhāsha-gauravam* in 174 verses (1968), which eulogises Subhāshachandra Bose.

DATTAKA-CHANDRIKĀ. A Sanskrit work on adoption, which is regarded in Bengal as the most authoritative work on the subject. Generally ascribed to Kuvera, it was perhaps written by Raghumaṇi (q.v.), spiritual preceptor of the king of Nadīyā.

DATTAKA-MĪMĀṀSĀ. A well-known Sanskrit Smṛiti digest by Nandapaṇḍita (q.v.), which deals with all aspects of adoption and was considered as the most authoritative work in Mithilā and Benares.

DATTILA. Author of Sanskrit *Dattilam*, a well-known work on music. Traditionally son of Mataṅga, he was one of the immediate disciples of Bharata, as mentioned in the *Nāṭya-śāstra* (q.v.).

DATTILAM. A Sanskrit work on music and dancing, by Dattilāchārya, perhaps a pupil of Bharata (q.v.).

DAVANE, G.V. An Indian scholar, whose chief work is *Nominal Composition in Middle Indo-Aryan* (Poona, 1956).

DAVID-NEEL, A. A modern French Indologist, whose chief work is *Buddhism : Its Doctrines and Methods*.

DAVIDSON, S.S. A modern scholar, who has pub. *Index to the Journals of the Pali Text Society* (1973) in collaboration with P.D. Ratnatunga (q.v.).

DAVVA-SAṄGAHA. A Prakrit poem in 58 verses by Nemichandra, dealing with *Jīva*, *Ajīva*, means of salvation, didactic matters, meditation, etc. There are a *Brihat-davva-saṅgaha* and a *Laghudavva-saṅgaha*, the latter by the author himself.

DAVVYA-SAHĀVA-PAYĀSA. A poem in Apabhraṁśa *dohā* by Devasena (q.v.).

DĀYABHĀGA. A Sanskrit work by Jīmūtavāhana (q.v.), which was probably a part of a bigger treatise called *Dharma-ratna*. A work of paramount authority, it deals with the inheritance and succession in respect of ordinary properties and *Strīdhana* (exclusive property of women), partition, etc. It is the principal authority in Bengal in modern law-courts.

DĀYABHĀGA-TĪKĀ. See *Raghunandana*.

DAYĀNAND BHĀRGAVA (1937-). A modern scholar, whose chief works are : *Jaina Ethics*, *Jaina Tarka-bhāshā* (Eng. tr.), a detailed Hindi comm. on *Tarka-saṅgraha* and *Jaina Jīvana Darśana-ki Pṛishṭhabhūmi* (in

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Hindi, 1975).

DAYĀNANDA-DIGVIJAYA. See *Akhilānanda Śarmā Medhāvrata.*

DAYĀNANDA-PRĀBHAVA. See *Vāmanāchārya.*

DAYĀNANDA SARASVATĪ, MAHARSHI (1824-83). Founder of the Ārya Samāj, a sage, a social reformer and a celebrated Vedic scholar, whose Sanskrit works are : *Ṛigvedādibhāshya-bhūmikā* (pub. 1878), Sanskrit comm. on *Ṛigveda* (upto Maṇḍala VII. Sūkta 61. 2), Sanskrit comm. on Mādhyanandin text of Śukla *Yajurveda*, *Ashṭādhyāyī-bhāshya*, *Pañcha-Mahāyajña-vidhi*, *Advaita-mata-khaṇḍana*, *Sikshāpatridhvānta-nivāraṇa* (all pub. with Hindi trs. done by Paṇḍits under Dayānanda's general supervision), *Bhāgavatakhaṇḍana*, *Uṇādikośa* (Sanskrit comm.), *Veda-viruddhamata-khaṇḍanam*, *Chaturveda-vishaya-sūchi*, *Saṁskṛita-vākyāprabodha* and *Sandhyā* (1st ed.); the *Satyārtha-prakāśa* (his monumental work written in Hindi) has been tr. into many languages of the world.

Reacting against the ritualistic and historical interpretations of the Vedas made by Sāyaṇa and other scholars, Dayānanda's comms. reveal that the Vedas possess not only spiritual knowledge but also the fundamental principles of all social and natural sciences and indeed contain all true knowledge; his impact is visible on many of the modern commentators of the Vedas.

According to Dayānanda, 'God is the primary cause of all true knowledge' and 'the Vedas are the books of true knowledge' which means the 'Doctrine of the Divine Origin of the Vedas'. His philosophy is generally termed 'Traitavāda' or Trinism, which means the doctrine of three eternals; the three eternals are : (i) Parmātman: One Supreme Being or God (Greatest Spirit), (ii) Jivātman : Souls or smaller spirits, and (iii) Prakṛiti: Matter, a general name gīven to that dead and inert matter of which world is made.

DAYĀPĀLA (fl. after 9th cent.). A Sanskrit grammarian, pupil of Matisāgara, and a fellow student of Vādirāja (or Jayasiṁha II, Chaulukya). He composed the *Rūpasiddhi*, an abridgement of Śākaṭāyana's grammar, somewhat resembling the *Laghukaumudi.*

DE, S.K. A modern Sanskrit scholar, whose chief works are : *Early History of the Vaishṇava Faith and Movement in Bengal* (Calcutta, 1961), *History of Sanskrit Literature* (Calcutta, 1947; jointly with S.N. Das Gupta), *History of Sanskrit Poetics* (2 Vols., 1960), ed. of *Vakroktijīvita* (Calcutta, 1961), *Sanskrit Poetics as a Study of Aesthetics* (1963), *Ancient Indian Erotics and Erotic Literature* (1959), *Bengal's Contribution to Sanskrit Literature and Studies in Bengal Vaishṇavism* and *Aspects of Sanskrit Literature.* He ed. the *Udyoga* and *Droṇa Parvans* of the critical ed. of the *Mahābhārata*, pūb. by the Bhandarkar Oriental Research Institute. See *Hazra, R.C.*

DEBES, P. A modern Indologist, whose chief work is *Das Dasein und seine Meisterung nach dar Lehre des Buddha* (Analysis of human existence according to the doctrine of the Buddha).

DEBRUNNER, ALBERT. See *Wackernagel, Jacob.*

DELARĀMĀ-KATHĀSĀRA. A Sanskrit poetical work, in 13 cantos by Bhaṭṭa Āhlādaka (q.v.), which describes how through the machinations of the courtesan named Delarāmā, two youthful brothers were separated from each other but they were finally re-united. It is the Sanskrit version of a story contained in Muslim works.

DELBRÜCK, BERTHOLD (fl. 2nd part of 19th cent.). A German Indologist, whose chief works on Vedic grammar are : *Das*

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Altindische Verbum and *Altindische Syntax*. Delbrück extended comparative linguistic research to syntax.

DELLA PENNA, FRANCESCO ORAZIO (1680-1745). An Italian missionary, who lived in Lhasa and compiled a great Tibetan dictionary (of about 35,000 words) which was later tr. into English by F.C.G. Schroeter and pub. in Serampore in 1826 under the title *A Dictionary of Bhotanta or Boutan Language*.

DEMIEVILLE, PAUL (b. 1894). A French scholar whose *Choix d' études bouddhiques* (Leiden, 1973) contains some of his contributions to Buddhist studies. Along with J. Takakusu and Sylvain Lévi, he is the author of *Tables die Taisho Issaikyo* (1931).

DEO, S.B. A modern scholar, whose chief works are : *History of Jain Monachism* (Poona, 1956), *From History to Prehistory at Nevasa* (with H.D. Sankalia, 1960) and *Jaina Monastic Jurisprudence*, Benares, 1960).

DEPERT, J. A German Indologist, whose chief work is *Rudras Geburt: systematische Untersuchung Zum Inzest in der Mythologie der Brâhmaṇas* (Wiesbaden, 1977).

DERRETT, J. DUNCAN M. An Indologist, whose chief works are : *Hindu Law : Past and Present* (Calcutta, 1957) and *Megasthenes, Der kleine Pauly* (Stuttgart, 1969; giving recent literature on Megasthenes), *Classical Law of India* (Berkeley, 1972), *History of Indian Law* (*Dharmaśāstra*; Leiden, 1973), *Dharmaśāstra and juridical Literature* (Wiesbaden, 1973) and *Bhāruchi's Commentary on the Manusmṛiti* (2 Vols., Wiesbaden, 1974).

DESAI, M.D. An Indian scholar, whose chief works in Gujarati are : *Jaina Gurjara Kavio* (Vols. I-III, Bombay, 1925), and *Jaina Sāhityāno Saṅkshipta Itihāsa* (1933).

DESAI, P.B. A modern scholar, whose chief work is *Jainism in South India and some Jaina Epigraphs* (Sholāpur, 1957).

DESCHI HIĀN-LIN. An Indologist, who has defended the view that the original Buddhist canon was written in Old-Ardhamāgadhī (*Nachrichten der Gesellschaft der Wissenschaften in Gottingen*, 1944).

DESHMUKH, C.D. (1896-). A modern thinker, administrator and writer, whose *Gāndhī-sūkti-muktāvalī* (1957) renders into Sanskrit in diverse metres a hundred select sayings of Gandhījī. His collection, *Saṁskṛita-kāvyamālikā* (1968) covering a wide spectrum of modern subjects, contemporary events and personalities shows how Sanskrit is adequate to any modern need including comments and repartees in the Parliament.

DESHMUKH, P.S. A Sanskrit scholar, whose chief work is *Origin and Development of Religion in Vedic Literature* (1933).

DESHPANDE, MĀDHAV V. A modern scholar, whose chief study is on *Parama-laghu-mañjūshā* of Nāgeśa Bhaṭṭa.

DE SILVA, H.T. A modern Indologist, whose chief work is Eng. tr. of *Bālāvatāra* (with K.O. Thera, revised by Woodward; Pegu, 1915).

DEŚĪ-NĀMA-MĀLĀ. A dictionary of Prakrit words by Hemachandra (q.v.); the author himself wrote a comm. on it.

DEŚOPADEŚA. A Sanskrit poetical work, in eight sections, by Kshemendra (q.v.), which deals with the villain, the miser, the prostitute, the old procuress, the voluptuary, the student from abroad, the passionate fellow, and the depraved Śaiva teacher with his despicable followers. It portrays corruption prevalent in contemporary Kashmir.

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DEUSSEN, PAUL A celebrated German Indologist, who had captured the imagination of India by his work on the Upanishads. He was Professor of Philosophy at Kiel and tr. into German sixty Upanishads (1897; Eng. tr. by V.M. Bedekar and Palsule) and wrote a work in 1899 on the philosophy of Upanishads (Eng. tr. by A.S. Geden under the title *Philosophy of the Upanishads*); his other works are *Systems of the Vedānta* (Eng. tr. by Charles Johnson), *Outline of the Vedānta System of Philosophy according to Śaṅkara* (Eng. tr. by J.H. Woods and C.B. Runkle), German tr. of *Bhagavadgītā*, and *Philosophy of the Vedānta and Vedāntasāra* (jointly with G.A. Jacob).

DEUTSCH, ELIOT. A modern American Indologist, who is the author of *Advaita-Vedānta: A Philosophical Reconstruction* (East-West Centre Press, Honolulu).

DEVA. See *Āryadeva*.

DEVABHADRA. A Jaina Prakrit poet and author of the *Pārśvanātha-charita* (1108), describing the life of 23rd Tīrthaṅkara, at Bhṛigukachchha.

DEVACHANDRA SŪRI (Deva Sūri). A Jaina Prakrit poet, teacher of Hemachandra (q.v.) and author of the *Śāntinātha-charita* (1103), a Prakrit poem narrating the life of Śāntinātha, a Jaina Tīrthaṅkara; the work also contains many Apabhraṁśa verses. The author belonged to the Pūrnatallagachchha.

DEVADATTA. Author of a Sanskrit version of the *Śuka-saptati* (q.v.).

DEVADATTA. Author of the Sanskrit *Dhātu-ratnamālā* (q.v.), a work on medical science; his date is uncertain.

DEVADHAR, C.R. A modern Sanskrit scholar, whose editions of the works of Kālidāsa, Bhāsa and other Sanskrit writers are quite popular; his ed. of *Yayāti-charita* has been pub. by the Bhandarkar Oriental Research Institute.

DEVAGUPTA. Same as Jinachandra Gaṇi (q.v.).

DEVAKI MENON. A modern Sanskrit poet, whose *Śāradādevī-charita Saṅgraha* (Rāmakṛishṇa Math, Madras, 1978) in 9 Cantos gives an account of the life and teachings of Śāradādevī in simple and chaste Sanskrit.

DEVALA-SMṚITI. See *Smṛiti*.

DEVANANDIN. See *Pūjyapāda Devanandin*.

DEVAṆṆA BHAṬṬA (fl. between 1150 and 1225). A South Indian Sanskrit author of *Smṛiti-chandrikā* (q.v.; a well-known Smṛiti digest) and *Saṅgīta-muktāvalī* (on music and dancing), who has exercised great influence in sourthern India. Described as son of Keśavāditya Bhaṭṭa, he is variously called Devānanda, Devendra, Devagaṇa or Devaṇāchārya.

DEVAPRABHA SŪRI (fl. middle 13th cent.). A Jaina Sanskrit poet, surnamed as Maladhārin. Pupil of Munichandra and tutor of Devānanda, he composed the *Pāṇḍava-charita* (q.v.), a poem, describing the story of the *Mahābhārata* in 18 cantos, and another poem the *Mṛigāvatī-charita* (q.v.).

DEVARĀJA. A Sanskrit writer, who was son of Śeshādri. Devarāja is the author of *Bālamārtaṇḍa-vijayam*, a five-act drama on the heroic exploits and liberality of his patron king Mārtaṇḍavarmā (r. 1729-58) of Travancore; the work also describes the renovation of the shrine of Śrī Padmanābha at Trivandrum by the king.

DEVARĀJA. A Sanskrit writer, who, at the instance of prince Chelāsiṁha of Benares

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(1770-81) compiled *Prāyāśchitta-saṅgraha*, a work on Dharmaśāstra.

DEV RĀJ CHANANA. A modern Sanskrit scholar, whose chief works are : *Ṛig-bhāshya-saṅgrāha* (in Hindi), ed. of Renou's *The Destiny of the Veda in India* (1965) and *The Classical Doctrine of Indian Medicine: its Origins and Greek Parallels* (Eng. tr. of Filliozat's work in French).

DEVARAKKHITA, B. A modern Ceylonese Indologist, who ed. *Rasavāhinī* with Siṁhalese interpretation (Colombo, 1917).

DEVAŚAṆKARA PUROHIT (fl. 18th cent.). A Sanskrit poet and son of Natanabhāi, who lived at Uratpattana near Surat. His *Alaṅkāra-mañjūshā* simultaneously illustrates the Alankāras and glorifies the royal deeds of Peśvā Mādhav Rao I and his uncle Raghunātha Rāo.

DEVASENA. Same as *Devasenāchārya*.

DEVASENĀCHĀRYA (b. 894). A Jaina poet, belonging to Kāshṭhasaṅgha, whose chief works in Apabhraṁśa are: *Śrāvakāchāra* (q.v.; on the conduct of Jaina laity), *Davva-sahāva-payāsa*, *Sāvaya-dhamma-dohā* (all in Dohā metre); his Prakrit works are : *Darśana-sāra*, *Tattva-sāra*, *Ārādhanā-sāra* (qq.v.) and *Nayachakra*, a work on logic.

DEVASTHALI, GOVIND VINĀYAK (1906-). A Sanskrit scholar, whose chief works are : *A Descriptive Catalogue of Sanskrit and Prakrit Manuscripts in the Bombay University Library, Religion and Mythology of the Brāhmaṇas* (1965), *Anubandhas of Pāṇini*, *The Phitsūtras of Sāntanava*, *Sāra-siddhānta-kaumudī of Varadarāja Bhaṭṭa*, *An Encyclopaedic Dictionary of Sanskrit* (Vol. I, Pts. 1 & 2; in collaboration) and *A Dictionary of Sanskrit on Historical Principles* (A Fascicule; in collaboration), and ed. of *Śṛingāra-rasa* maṇḍana of Viṭṭhalesa.

DEVASSIA, P.C. A modern Sanskrit poet of Kerala, whose *Kiśtu Bhāgavatam* in 32 cantos is a Mahākāvya on the life and teachings of Jesus Christ, composed in lucid and chaste Sanskrit.

DEVA SŪRI. Same as Devachandra Sūri (q.v.).

DEVA SŪRI. A Jaina author of *Śāntināthacharita* in Sanskrit verses in A.D. 1282.

DEVA SŪRI (d. 1169). A Jaina Sanskrit author of *Pramāṇa-nayatattvālokālaṅkāra*, a logical work.

DEVATĀDHYĀYA-(DAIVATA-) BRĀHMANĀ. See *Brāhmaṇā*.

DEVENDRA GAṆI (fl. latter half of the 11th cent.). A Jaina Prakrit poet and author of the *Mahāvīra-charita* (q.v.), to be distinguished from Guṇachandra Gaṇi's work of the same title. He wrote an exhaustive comm. on the important and popular canonical work, the *Uttarādhyayana*.

DEVENDRANĀTHA CHAṬṬOPĀDHYĀYA. A modern Sanskrit writer, whose *Vaṅgavīra-pratāpāditya*, a novel, using a historical episode, was published in the Saṁskṛita Sāhitya Parishat Patrikā (1930-31), Calcutta.

DEVENDRASTAVA. See *Deviṁdatthaa*.

DEVENDRA SŪRI (fl. 13th cent.). A Jaina Prakrit poet and author of the six works *Karmavipāka*, *Karmastava*, *Bandhasvāmitva*, *Shaḍaśitikā*, *Śataka* and *Saptatikā*, all of them dealing in great details with the entire doctrine of Karman. A disciple of Jagachchandra, he fl. during the reign of kings Nīradhavala and Tejaḥpāla of Gujarat.

DEVI, J. A modern Sanskrit scholar, whose chief work is *Women in Sanskrit Drama* (Delhi, 1965).

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DEVĪ-BHĀGAVATA. See *Purāṇa.*

DEVĪ CHAND. A modern scholar, whose chief work is the Eng. tr. of *Śukla Yajurveda*, based on Dayānanda Sarasvatī's *Bhāshya.*

DEVĪ-CHANDRAGUPTA. A Sanskrit drama, attributed to Viśākhadeva, who is probably identical with Viśākhadatta (q.v.). The work, no longer extant, is known only from citations in the *Nāṭyadarpaṇa* (q.v.).

The heroine Dhruvadevī, when she is in her husband's camp with a small retinue and enjoys summer in the cool abodes of the Himalayan frontier, is carried away by an unprincipled foreigner, a Śaka, by birth, and is much tormented to accept his hand. Kumāra Chandragupta, Dhruvadevī's husband, in the disguise of a courtesan, forms a dramatic company and approaches the licentious Śaka. By a series of political strategems, Kumāra Chandragupta makes Dhruvadevī escape and takes her place in a female garb. When the Śaka prince almost becomes mad of his love to Dhruvadevī and complacency blinds him to the probable dangers from an offended enemy, he allows himself to meet in a secret chamber the enemy in the disguise of Dhruvadevī and suffers for his follies. The same story is perhaps alluded to in Bāṇa's *Harsha-charita*, where this Chandragupta is taken to be identical with Chandragupta II of Gupta dynasty.

DEVĪ-MĀHĀTMYA. Same as *Chaṇḍī* (q.v.).

DEVIṀDATTHAA. See *Paiṇṇa.*

DEVĪNĀMA-VILĀSA. A devotional poem in Sanskrit by Sāhib Kaula, a Kashmirian. Composed in 16 cantos, it takes its name from the one thousand names of the goddess recounted in Cantos VI to XV.

DEVĪ-ŚATAKA. A devotional Sanskrit poem in 100 verses, composed by Ānandavardhana (q.v.), in honour of the goddess Pārvatī or Bhavānī. In this *śataka*, the author, even against his own theories so ably expressed in his *Dhvanyāloka* (q.v.) pays more attention to the embellishment than to suggestion, in keeping with his own admission again that the latter is only of secondary importance in hymns.

DEVĪ-ŚATAKA. Same as *Chaṇḍī-śataka.*

DEVĪ-ŚATAKA. See *Śobhākara.*

DHĀHILA (fl. 12th cent. ?). A Jaina Apabhraṁśa poet and author of the *Paümasiri-chariu* (*Padmaśrī-charita*; q.v.); the poet's pseudonym was Divva Diṭṭhi (Divya Dṛishṭi). From the account given by the poet about himself, it appears that he was a descendant of Māgha (q.v.), a great Sanskrit poet.

DHAMMACHAKKA- PPAVATTANA - SUTTA. Belonging to the *Sutta-piṭaka* (q.v.), it is known as the sermon of Benares by means of which the Buddha set the wheel of the religion in motion.

DHAMMAKITTI (fl. 13-14th cent.). A Buddhist Pali writer and author of *Danta-dhātu-vaṁsa* (q.v.), *Saddhamma-saṅgaha* and *Bālāvataṛa* (the last work traditionally ascribed to him) (qq.v.). Chapter 37 of the *Mahāvaṁsa* (q.v.), appears to have been added by him. According to a Ceylonese tradition, he came from Burma to Ceylon in the reign of Parākramabāhu II (13th cent.) and that the composition of the *Chūla-vaṁsa* (q.v.) was commenced by him.

DHAMMAPADA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

DHAMMAPADAṬṬHA-KATHĀ. A Pali comm. by Buddhaghosha (q.v.) on *Dhammapada* (q.v.). While Winternitz, Burlingane, Geiger and others raise doubts of its author-

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ship by Buddhaghosha, Law sees no reason to disbelieve the colophon which ascribes it to Buddhaghosha. The *Dhammapada* comm., however, is a voluminous work, explaining the stanzas of the *Dhammapada* and like the *Jātakaṭṭha-vaṇṇanā* (q.v.), it contains many ancient popular stories, short edifying legends and interesting fairy tales. Each story in this comm., contains the following eight sub-divisions: (1) *gāthās* (stanzas) to which the story refers, (ii) person or persons to whom the story is told, (iii) *pachchuppannavatthu*, the story of the present, ending with, (iv) a stanza or stanzas, (v) word for word comm. on the stanza, (vi) spiritual benefits which accrued to the hearer or hearers, (vii) *atītavatthu*, story of the past, and (viii) identification of the persons of *atītavatthu* with those of *pachchuppannavatthu*. It will be seen that in general character and structure of parts, there is no difference between this comm. and *Jātakaṭṭha-vaṇṇanā*, another comm. on the *Jātaka*.

DHAMMAPĀLA. A Buddhist Pali writer, who was a resident of Padaratittha on the south coast of India. The similarity of conceptions and the identical method indicate that he was not much later than Buddhaghosha (fl. early 5th cent. A.D.). Reputed to be the author of 14 comms., his *Paramatthadīpanī* (q.v.; Elucidation of the True Meaning) comments on the 7 texts of the *Khuddakanikāya* (See *Sutta-piṭaka*). His other comms. are (8) *Netti-pakaraṇassa-attha-samvaṇṇanā* on the *Netti-pakarana* (q.v.) on *Visuddhimagga*, (10-13) *Līnattha-vaṇṇanā* (q.v.) or *Līnatthappakāsinī Ṭīkā* on Buddhaghosha's comm. on the four Nikāyas and (14) another comm. of the same name *Līnattha-ppakāsinī* (q.v.) on the *Jātakaṭṭhakathā*. A regular scheme is followed by Dhammapāla in his comms.; in the introduction at the beginning is given the traditional account of how the particular collection of poems came to be put together. After a description of how, when, and by whom each poem came to be composed, individual clauses are quoted and explained philologically and exegetically.

Much of Dhammapāla's work is but a recast in scholastic Pāli of the earlier Siṁhalese or Tamil commentatorial literature. Some scholars doubt that Dhammapāla, the junior contemporary of Buddhaghosha, was the author of all these works. Probably works of later namesakes have been fathered on the earlier Dhammapāla as he had made it his life's task to supplement the comms. of Buddhaghosha. If he is to be identified with the Dhammapāla of the Nālandā Monastery, the teacher's teacher of Hiuen Tsang, his date would be a cent. later; Hardy and Geiger, however, consider the identity yet unproved.

"Dhammapāla's works show great learning, much exegetical skill, and sound judgment. In comparison with Buddhaghosha, his style is simpler and less diffuse. Though Dhammapāla was well-read and well-informed, Buddhaghosha's knowledge was more widely diffused and more encyclopaedic; the former shows more of the grammarian and academician than of the exegetical compiler and fanciful etymologist."—*HCIP, III, 403-404.*

DHAMMA-PARIKKHĀ (*Dharma-parīkshā*). An Apabhraṁśa satirical poem by Hariseṇa (q.v.; fl. 987), which spreads over 11 *sandhis*, comprising 234 Kaḍavakas, equal to more than 2000 *ślokas*. The poem is didactic, with a number of stories and fables intervening, and is similar to that of the Sanskrit *Dharmaparīkshā* of Amitagati (q.v.), composed in A.D. 1014. The poet acknowledges his debt to the work of his predecessor Jayarāma's *Dharma-parīkshā* in *Gāthā* metre, but not yet available.

DHAMMA-SAṄGANĪ. See *Abhidhamma-piṭaka*.

DHAMMASIRI. A Ceylonese Pali scholar to whom is attributed *Khuddaka-sikkhā* (q.v.). The Burmese tradition places him nearly 920

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years after the Buddha's demise and makes him the author of another work, called *Mūla-sikkhā* (q.v.) but other scholars attribute it to Mahāsāmi.

DHAMMAVILĀSA (fl. 13th cent.). A Buddhist monk, also called Sāriputta. He is the author of the Pali work *Dhammavilāsa-dhammasattha*, the oldest Burmese law-book. The importance of the work lies in the fact that it forms the basis of the later legal literature of Burma.

DHAMMAVILĀSA-DHAMMASATTHA. See *Dhammavilāsa.*

DHANADARĀJA (fl. 1434). A Sanskrit poet, son of Dehala and author, like Bhartṛihari, of three Śatakas on *Śriṅgāra, Nīti* and *Vairāgya.*

DHANAÑJAYA (fl. latter half of 10th cent.). A Sanskrit author of *Daśarūpaka* (q.v.), a work on dramaturgy, commented upon by perhaps his younger brother Dhanika in his *Avaloka.* Son of Vishṇu, he appears to have enjoyed the patronage of Muñja, the Paramāra king of Mālwā.

DHANAÑJAYA. A Digambara Jaina Sanskrit poet and native of Karṇāṭaka, who fl. between 9th and 12th centuries. He is the author of *Rāghava-pāṇḍavīya* (q.v.), *dvisandhāna* kāvya and of *Nāmamālā* (q.v.), a lexicon. Some scholars think that the *Nāmamālā* is the work of Dhanañjaya Śrutakīrti, while others regard Dhanañjaya and Dhanañjaya Śrutakīrti as one person.

DHANAÑJAYA-VIJAYA. A Sanskrit *Vyāyoga*, in one Act, by Kāñchanāchārya (q.v.; fl. 12th cent.), which deals with the exploits of Arjuna in rescuing the cattle of Virāṭa from the hands of Duryodhana and the Kauravas; it is based on a story in the Virāṭa-parvan of the Mahābhārata.

DHANAPĀLA (fl. 10th cent.). A Sanskrit, Prakrit and Apabhraṁśa writer, son of Sarvadeva and brother of Śobhana (q.v.), who converted him to Jainism. He was a contemporary of Halāyudha, Padmagupta, Dhanañjaya and Devabhadra and enjoyed the patronage of kings Sīyaka and Vākpati of Dhārā. Dhanapāla composed the *Tilakamañjarī* (q.v.), a Sanskrit romance admittedly in imitation of Bāṇa's *Kādambarī.* Merutuṅga, in his *Prabandha-chintāmaṇi*, has narrated the incident which induced Dhanapāla to name his romance after his daughter. Before his conversion, Dhanapāla composed the Prakrit lexicon *Paiyalachchhi-nāmamālā* (q.v.) in 972-3, and it was after becoming a Jaina that he composed the *Ṛishabhapañchāśikā* (q.v.) in fifty Prakrit stanzas. He also composed *Bhavisayatta-kahā* (q.v.) in Apabhraṁśa.

DHANAYĀLA. Same as Dhanapāla (q.v.).

DHANEŚVARA (fl. 11th cent.). A Prakrit poet, disciple of Jineśvara Sūrī and Buddhisāgara and author of *Surasundarī-chariya* (q.v.).

DHANIKA (fl. 10th cent.). A Sanskrit author of the famous comm., *Avaloka* (q.v.) on Dhanañjaya's *Daśarūpaka* (q.v.), and of *Kāvya-nirṇaya.* Son of Vishṇu and minister of Utpaladeva (Muñja), he is regarded as a brother of *Dhanañjaya* (q.v.), or identical with Dhanañjaya himself.

DHANVANTARI (fl. *c.* 8th cent.). A Sanskrit writer on medicine and author of the Nighaṇṭu or the *Dhanvantarīya-nighaṇṭu*, the oldest medico-botanical dictionary. This work is found in two recensions, comprising 7 and 9 chapters respectively. Amara (q.v.) is said to have used this work in his *Amarakośa* (q.v.), but in its extant form, it must be ascribed to a later date. The original *Nighaṇṭu*

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is said to have been revised by Kāśyapa. According to the Purāṇas, Dhanvantari was born with a *Amṛita-kumbha* (nectar-jar) in his hands after the churning of the ocean (*Samudra-manthana*).

DHANVANTARĪYA-NIGHAṆṬU. See *Dhanvantari.*

DHARMĀBHYUDAYA (or *Saṅghādhipati-charitra*). A Sanskrit Mahākāvya, composed by Udayaprabha Sūri (q.v.) and Narendraprabha; this work was composed on the occasion of Vastupāla's pilgrimage to the Jaina shrines in Western India.

DHARMABINDU. A Jaina Sanskrit work by Haribhadra (q.v.), which gives a review of ethics of laymen, monks, and the blessings of Nirvāṇa.

DHARMADĀSA. See *Vasudeva-hiṇḍi.*

DHARMADĀSA GAṆI. A Prakrit author of the *Upadeśa-mālā* (q.v.; *Uvesamālā*). Tradition makes him a contemporary of Mahāvīra.

DHARMADĀSA SŪRI (fl. 13th cent.). A Buddhist ascetic and author of *Vidagdha-mukha-maṇḍana* (q.v.), a Sanskrit work on poetics.

DHARMADEVA VIDYĀMĀRTAṆḌA (1901-78). A celebrated graduate of Gurukula Kangri, Hardwar, whose chief works are : Eng. tr. of *Sāmaveda* (with notes and comments), Eng. tr. of *Ṛigveda, Vedoṅ-kā Yathārtha Svarūpa* (in Hindi) and two Sanskrit works: *Mahāpurusha-kīrtanam* and *Mahilā-kīrtanam.*

DHARMAGHOSA (fl. before 1496). A Jaina Prakrit poet and author of *Isimaṇḍala* (q.v.).

DHARMAKĪRTI (fl. 7th cent.). A Buddhist logician and author of famous Sanskrit *Nyāya-bindu,* and *Pramāṇa-vārtika* (qq.v.). His *Pramāṇa-viniśchaya* exists in Tibetan, the original Sanskrit having been lost (See Ānandavardhana). In his *Nyāya-bindu,* Dharmakīrti defends Diṅnāga against Uddyotkara (qq.v.).

DHARMAKUMĀRA. See *Śālibhadra-charita.*

DHARMA-PARĪKSHĀ. See *Amitagati.*

DHARMA-PARĪKSHĀ. See *Dhamma-Parikkhā.*

DHARMARĀJA (fl. 16th cent). A disciple of Venkaṭanātha and author of Sanskrit *Vedānta-paribhāshā* (q.v.), a famous manual of the Advaita Vedānta.

DHARMARAKSHITA, BHIKSHU. A modern Pali scholar, whose chief work is *Pāli-vyākaraṇa.*

DHARMARASĀYANA. Same as *Chachcharī* (q.v.).

DHARMASĀGARA (fl. 16th cent.). A Śvetāmbara Jaina Prakrit writer and author of the *Kupaksha-sahasra-kiraṇa* (q.v.).

DHARMA-SAṄGRAHA. A Sanskrit collection of technical terms relating to Buddhist philosophy, attributed to Nāgārjuna.

DHARMAŚARMĀBHYUDAYA. A Sanskrit epic in 21 cantos by Harichandra or Hariśchandra (q.v.), which, on the model of the *Śiśupāla-vadha* (q.v.) treats of the life of Dharmanātha, the 15th Tīrthaṅkara of the Jainas.

DHARMA- ŚĀSTRA. See *Smṛiti, Vedāṅga* (Kalpasūtra).

DHARMA-SŪTRAS. A part of the *Kalpa-sūtra* (q.v.). See *Vedāṅga* (Kalpa-sūtra).

DHARMAVARDHANA. See *Shaḍbhāshā-nir-*

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mita-Pārśva-jinastavana.

DHARMENDRA KUMĀR GUPTA. A modern scholar, whose chief works are the ed. of *Svapnavāsavadattam* and of *Kavyādarśaḥ* (1973).

DHARMOTTARA. See *Nyāya-bindu.*

DHĀTUĀRTHA-DĪPANĪ. A Pali grammatical work based on *Saddanīti* (q.v.). which is a list of roots.

DHĀTUATTHA-DĪPANĪ. A Pali grammatical work by Jinaratna, which contains re-arrangement in metrical form of the roots mentioned in the *Saddanīti* (q.v.).

DHĀTUKATHĀ. See *Abhidhamma-piṭaka.*

DHĀTU-MAÑJUSHĀ. A Pali grammatical work of the Kachchāyana school, which is a list of roots.

DHĀTU-PĀṬHA. A Sanskrit grammatical work by Pāṇini (q.v.), which is a list of roots.

DHĀTU-PĀṬHA. A Pali grammatical work of the Moggallāna school, which is a list of roots.

DHĀTU-PRADĪPA. A Sanskrit grammatical work by Maitreya-rakshita (q.v.), which is based on Pāṇini's *Dhātupāṭha.*

DHĀTU-RATNAMĀLĀ. An Āyurvedic work in Sanskrit by Devadatta (q.v.), which deals with the properties of all metals and minerals and the mode of their incineration.

DHAVALA (fl. 10-11th cent.). A Jaina Apabhraṁśa poet and author of *Harivaṁśa-purāṇa* (q.v.). He also transformed Devasenāchārya's *Nayachakra*, a Prakrit work on logic, into Gāthā metre, because a critic remarked that *Dohā* metre was not suitable for a serious subject like logic. The poet was a pupil of Ambasena Rishi and was the son of a Brāhmaṇa named Sūra. The author mentions many names who had preceded him but makes no mention of Pushpadanta (q.v.) ; it is likely they were contemporaries.

DHAVALĀ. A famour Prakrit comm. by Vīrasena on the Digambara Jaina Sūtras called *Shaṭkhaṇḍāgama* by Pushpadanta and Bhūtabali; the comm. has been pub. in 16 Vols. (completed in 1959).

DHĪKOṬĪ. A Sanskrit astronomical work by Śrīpati (q.v.) of the Karaṇa type, which follows the *Āryabhaṭīya* of Āryabhaṭa I with corrections according to Lalla. It has adopted 1039 as the epochal year.

DHĪRANĀGA (fl. *c.* A.D. 500). A Sanskrit dramatist of Arālapura and author of *Kundamālā* (q. v.), a play in six Acts on the same theme as that of the *Uttararāma-charita* (q. v.) and depicting pathos. The dramatist was a precursor of Bhavabhūti (q. v.). Some of the verses of this writer, quoted in the *Subhāshitāvalī* and *Sadukti-karṇāmṛita* are not traceable in the *Kundamālā.*

DHĪVṚIDDHI-TANTRA. A Sanskrit astronomical work by Lalla (q. v.), which consists of 14 chapters and is based on the *Āryabhaṭīya* (q.v.).

DHOYĪ (fl. 12th cent.). A Sanskrit court-poet of Lakshmaṇasena of Bengal, who was called *Śrutadhara,* because he learnt by a single hearing. His *Pavandūta* (q. v.) is on the model of *Meghadūta,* while his *Satyabhāmā-Kṛishṇa-saṁvāda* is no longer extant. Verses of Dhoyī, not traceable in the *Pavana-dūta,* have been quoted in the anthologies entitled *Sadukti-karnāmṛita, Subhāshita-muktāvalī* and *Śārṅgadhara-paddhati.* Dhoyī is also called Dhoī or Dhoyika.

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DHRUVA, ĀNAND SHAṄKAR B. An Indian scholar, whose chief works are : Notes on the *Syādvādamañjarī* (Poona, 1933) and on *Nyāya-praveśa* (Pt. I).

DHRUVA, K.H. A modern scholar, who has ascribed to Viśākhadatta, a play based on the *Rāmāyaṇa* ; he wrote also on the historical contents of the *Yuga-purāṇa*.

ḌHUNḌIRĀJA SHĀSTRĪ BĀPAT. An Indian scholar, who has ed. the *Vājasaneyi-saṁhitā of Yajurveda* with a Marathi tr. (2 Vols., 1940).

DHUṆḌHIRĀJA VYĀSAYAJVAN (fl. 18th cent.). A Sanskrit poet and son of Lakshmaṇa, who was patronised by kings Shāhjī (*r.* 1687-1711) and Sarphojī (*r.* 1711-28) of Tanjore. Besides his musical poem *Shāhavilāsam* on the pattern of *Gīta-govinda* and a poem *Abhinava-kādambarī*, he wrote a comm. on *Mudrārākshasa* in 1713, probably at the instance of king Sarphojī, who wrote his own gloss on the play.

ḌHUṆḌUKANĀTHA (fl. 15th cent.). An author of Sanskrit *Rasendra-chintāmaṇi* (q. v.), an Āyurvedic treatise.

DHŪRTĀKHYĀNA. A Prakrit poem in 485 Gāthās by Haribhadra (fl. 2nd half of 8th cent.), written in a simple style. It is a collection of tales, divided into five chapters, where five professional cheats (*dhūrta*), a woman being one of them, narrate their imaginary experiences. There is a competition among the story-tellers in which the woman wins. "The tales of the cheats are fantastic and extremely amusing owing to their imaginativeness. But their cutting sarcasm becomes quite apparent when similar tales from the Epics and Purāṇas, supposed to contain the truths of the Brahmanical religion are placed side by side with them." —*HCIP, IV, 209*.

The work is a remarkable satire in Indian literature.

DHŪRTA-SAMĀGAMA. (or '*the Meeting of Knaves*'). A Sanskrit *Prahasana* by Jyotirīśvara Kaviśekhara (q. v. ; *c.* A.D. 1320).

Viśvanagar, a religious mendicant and his pupil Durāchāra quarrel over the possession of a lovely courtesan Anaṅgasenā. They refer the case to Asajjāti, a Brahmin arbitrator, who decrees that until his judgement, the damsel shall remain under the protection of himself as umpire, although his Vidūshaka also covets the prize.

DHŪRTA-VIṬA-SAṀVĀDA. See *Chaturbhāṇi*.

DHVANIKĀRA (fl. 9th cent.). The supposed author of *Kārikā* portion of the famous Sanskrit work on poetics called *Dhvanyāloka* (q. v.). He is also called Sahṛidaya and was perhaps the *guru* of Ānandavardhana.

DHVANYĀLOKA (also called *Kāvyaloka* or *Sahṛidayaloka*). A celebrated Sanskrit work on rhetorics by Ānandavardhana (fl. about the middle of the 9th cent. A.D.; q.v.), which represents the Dhvani school.

Like many other works on poetics, this work is in three parts, the *Kārikā*, the *Vṛitti* and *Udāharaṇa*. The last part consists of illustrations from Sanskrit literature ; regarding the authorship of the other two, some scholars consider the Kārikās the work of Dhvanikāra or Sahṛidaya while the Vṛitti as that of Ānandavardhana. Some scholars, however, attribute the entire work to Ānandavardhana. In the *Dhvanyāloka*, comprising 129 Kārikās, "Ānandavardhana has stated several views regarding Dhvani (tone or suggestion), including his own, given its classification on the basis of *Vyaṅgya* and also on that *Vyañjaka*, tried to fix the place of Guṇas and Alaṅkāras in poetry, and ultimately stated his view regarding Pratibhā and the province of poetry. It was in this work

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that the theory of *Dhvani* in rhetorics found its first expression in clear and definite terms, though it might have been in the air for some time before it." —*HCIP, IV. 194.* The work exercised profound influence on the later writers on poetics.

DHYĀNAGRAHA. See *Brahmagupta.*

DIAKONOVA, N.V. A Russian lady scholar, who is working on the Asian material collected in the Hermitage in Leningrad, one of the five great Museums in the West.

DICKSON, J.F. An Indologist, who ed. and tr. into English *Pātimokkha* (1876).

DĪGHA-NIKĀYA. See *Sutta-piṭaka.*

DĪKSHIT, R. A modern Sanskrit scholar, whose chief work is *Women in Sanskrit Drama* (Delhi, 1964).

DĪKSHITA VATAVE, BĀBĀ (fl. 20th cent.). A Sanskrit writer, whose chief work *Kalpita-kali-vrittāntādarśa-purāṇa* satirizes those people who have taken to fashionable modern habits and left off the traditional *āchāras.*

DĪKSHITAR, V.R. RĀMACHANDRA. A modern scholar, whose chief works are : *Purāṇa Index* (Vols. I-III, 1951-52 ; an index of deities, persons, tribes, mountains, rivers, etc. covering five Purāṇas—*Vāyu, Brahmāṇḍa, Vishṇu, Matsya* and *Bhāgavata*), a monograph on *Vāyu-purāṇa* (1933), *Matsya Purāṇa—A Study* (Madras, 1935), *Gupta Polity* and *Studies in South Indian Literature of the Saṅgam Age* (1930); he also ed. the *Bhāradvāja Śikshā* with Nāgesvara's commentary.

DĪKSHITULU, K.Y. A modern Sanskrit writer, who tr. into Sanskrit Allasāni Peddana's Telugu *Manu-charita* under the title *Varūthinī.*

DILLON, MYLES. An Irish Sanskritist, whose chief work is the ed. of *Nāṭaka-lakshaṇa-ratnakośa* (Oxford, 1937). It has again been presented with considerable improvement. See *Fowler.*

DINAKARA (fl. 18th cent.). A Sanskrit writer of Poona and author of *Grahavijñāna-sāriṇī, Māsa-praveśa-sāriṇī, Yantrachintāmaṇī-tīkā,* etc., all works on *Jyotisha-śāstra.*

DĪNĀNĀTHA TRIVEDĪ (fl. 20th cent.). A Sanskrit writer, who has given a brief biography of Paṇḍita Purushottama Śarmā Chaturvedī.

DINESH CHANDRA SHĀSTRĪ. A modern Sanskrit author of *Prāchīna-bhāratīya-manovijñāna* (1972), a work on Ancient Indian psychology.

DINESH PRASĀD PĀṆḌEY. A modern Sanskrit writer, whose *Bhāratāyana* (1968) brings the history of India upto king Harshavardhana ; the Sanskrit here is mixed with a large number of Hindi words. He also wrote in prose a history of the Indian National Congress, under the title *Bhāratīya-congressetihāsa* (1964).

DIṄNĀGA (fl. before 400). Chief of the early Buddhist logicians and author in Sanskrit of *Pramaṇa-samuchchaya, Nyāya-praveśa* (qq. v.) and other texts, most of which are preserved in Tibetan language, in which they were translated. *Prajñā-pāramitā-piṇḍārtha* (q. v.), epitomising in 58 verses the *Ashṭasāhasrikā-prajñāpāramitā* (q. v.) is also attributed to Diṅnāga ; I-tsing ascribes eight other philosophical works to him. *Kundamālā* (a drama), another work ascribed to him, was brought to light by M.R. Kavi. Diṅnāga has, from the Buddhist point of view, criticised Vātsyāyana (q.v.). See *Uddyotkara.*

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DĪPA. A Buddhist Pali poet; a verse towards the end of *Parivāra* (q. v.) states that it was composed by him.

DĪPAKA GHOSH. A modern Sanskrit poet, whose *Meghavilāpa* (pub. in *Saṁskṛita Sāhitya Parishat Patrikā*, May-October, 1970) is on the self-denigration of the cloud which has been praised to the skies by Kālidāsa.

DĪPA-KALIKĀ. A Sanskrit comm. by *Śūlapāṇi* (q.v.) on the *Yājñavalkya-smṛiti*, which, though brief, is lucid.

DĪPAVAṀSA ('History of the Island, i.e., Ceylon'). An epic poem in Pali, of an unknown authorship, which is a history of Ceylon up to the end of the reign of Mahāsena (A.D. 325-52); Buddhaghosha (5th cent.), in his comm. of *Kathāvatthu*, copiously quotes from it. In contents, the chronicle is based on the historical portions of the Siṁhalese *Aṭṭhakathās* and for the first time puts together the traditions mentioned in that work.

Treating of Gotama's three visits to Laṅkā, the first made after his enlightenment, it traces Buddha's descent from the Prince Mahāsammata, the first inaugurated king of the earth ; a brief account of the first two Buddhist Councils and the different Buddhist schools that arose after the Second Council, is also given. It further deals with the reign of Aśoka, for it was during his reign that Mahinda went to Ceylon and spread Buddhism there with the help of the Ceylonese King Devānaṁpiyatissa. It is said that this great king built 84,000 vihāras all over the Jambudvīpa. It then gives a brief account of the colonisation of Ceylon by Vijaya, son of the King of Vaṅga, and also a systematic account of kings of Ceylon who ruled after Vijaya and their activities in promoting the cause of Buddhism. The most eminent king after Vijaya was Devānaṁpiyatissa in whose reign Mahinda came to Ceylon. There is a long list of kings after him, but Duṭṭhagāmaṇi (who drove the Damiḷas out of Ceylon and built the Lohapāsāda, nine storeys in height, the Mahāthūpa and many other vihāras) and Vaṭṭagāmaṇi (in whose reign the bhikkhus recorded in written books the text of the Tipiṭaka and also the Aṭṭhakathā) stand out pre-eminent. The accounts of the kings of Ceylon is brought down to the reign of King Mahāsena.

The author's name has not come down but he had only an imperfect knowledge of Pali, and from the literary point of view, the *Dīpavaṁsa* is regarded a very poor performance. 'The verses are interspersed with prose passages, and there are numerous grammatical and metrical lapses. The work suffers from repetition and omissions, and is fragmentary. The author abruptly jumps from one subject to another, leaves many gaps in presentation, and frequently interceding narrative verses are lost between speeches. The *Dīpavaṁsa* was composed later than the middle of the 4th cent. A.D., the date of king Mahāsena with whose reign it brings its account to a close, and is prior to Buddhaghosha who copiously quotes from it in his commentary of *Kathāvatthu*.—*HCIP, III, 406-7*. See *Mahāvaṁsa*.

DĪPIKĀ. Same as *Tarkasaṅgrahā-dīpikā* (q. v.).

DIṬṬHIVĀYA. See *Aṅga*.

DIVĀKARA. A Sanskrit court-poet of Kṛishṇadevarāya of Vijayanagara (*r*. 1509-29), who was son of Vaidyeśvara and Muktāmbā. From king Rudra, the poet says, he got the title 'Kavichandrarāya'. Besides *Pārijāta-haraṇa* (a drama), *Rasamañjarī* and *Devī-stuti*, he composed in more than 40 cantos the poem *Bhāratāmṛita* on the story of the *Mahābhārata*.

DIVĀKARA. Same as Siddhasena Divākara

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(q.v.).

DIVĀKARA. Same as Mātaṅga Divākara (q. v.).

DIVYĀVADĀNA. One of the oldest Sanskrit Avadānas (collection of tales), which draws largely on the *Vinaya-piṭaka* (q.v.) of the Sarvāstivādin school of Buddhism. One section is definitely described as a Mahāyāna-sūtra, while the body of the work is still of the Hīnayāna school. Its date is uncertain, though one famous tale, the Śārdūlakarṇāvadāna, was rendered into Chinese in A.D. 265 ; it cannot, however, be earlier than the 1st cent. A.D. It tells how the Buddha by his persuasive skill converts to Buddhism the maiden Prakṛiti, who has fallen in deep love for his beloved disciple Ānanda and would have won him from his vows, had not the Buddha come to his rescue. The gem of the collection is, however, the pathetic legend of Kunāla, son of Aśoka, whose false stepmother succeeds in poisoning his father's mind against him and in having him blinded without his feeling any hatred or reproach for her. There is still a more gruesome and repellent theme in the tale of Rūpavatī who severs her own breasts in order to feed a starving mother when on the point of eating her own child; Rūpavatī is extolled as a pattern of the Bodhisattva, who seeks to save the whole world and is accorded a somewhat quaint honour of being reborn as a prince, Rūpavata.

The work is written in prose mixed with gāthās and pieces of ornate stanzas ; the language is debased Sanskrit marked by Prakritism.

DIWAN CHAND (1878-1966). A Sanskrit scholar, whose chief works are : *Fundamentals of Religion, Short Studies in Upanishads, Short Studies in Bhagavadgītā, Darśana Saṅgraha* and *Dharma* (the last two works in Hindi).

DIXIT, ŚAṄKARA BĀLAKṚISHṆA (fl. early 20th cent.). A Sanskrit scholar, whose chief work is *History of Indian Astronomy* (in Marathi and in Hindi).

DIXIT, V.V. A modern Sanskrit scholar, whose chief work is *Relation of the Epics to the Brāhmaṇa Literature* (Poona, 1950).

DOHĀPĀHUDA. An Apabhraṁśa poetical work by Joindu (q.v.), written in the Dohā metre.

DOHĀSĀRA. See *Yogichandra Muni.*

DONNER, OTTO (1835-1909). An Indologist of Finland, who was the first Professor of Sanskrit and Indo-European linguistics at the University of Helsinki. He pub. a thesis comparing the Indian and Finnish cosmogonic ideas (1863) and a description of *Piṇḍapitrayajña* (1870).

DOWSON, JOHN. An English Indologist, whose chief work is *A Classical Dictionary of Hindu Mythology and Religion, Geography, History and Literature* (1879).

DRĀHYĀYAṆA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

DRĀHYĀYAṆA-ŚRAUTASŪTRA. See *Śrautasūtra.*

DRAUPADĪ-SVAYAṀVARA (Sanskrit). See *Vijayapāla.*

DRAVYĀNUYOGA. Prakrit works belonging to the secondary or substitute canon of Digambara Jainas; these include the philosophical works of Kundakunda (q.v.), Umāsvāti's *Tattvārthādhigama-sūtra,* with the comms. and Samantabhadra's *Āptamīmāṁsā,* with the commentaries.

DRESDEN, M.J. A modern Indologist, who

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tr. into English the *Mānava-gṛihyasūtra* (Batavia, 1941).

DṚIḌHABALA (fl. 8th or 9th cent.). A Kashmirian Sanskrit writer on medicine, who was son of Kapilabala. He is said to have revised and enlarged the *Charaka-saṁhitā* (q.v.) of Agniveśa. The extant *Charaka-saṁhitā* is the result of revision and addition by him.

DṚISHṬĀNTA ŚATAKA. See *Kusumadeva.*

DṚISHṬIVĀDA. See *Diṭṭhivāya.*

DUḤKHABHAÑJANA (fl. 19th cent.). A Sanskrit poet of Benares and author of *Chandraśekhara-charita*, a poem on the feats of Śiva.

DUMEZIL, G. A French Indologist, whose chief work is *Les Dieux des Indo-Europeans* (Paris, 1952); he has also made a study on the god Varuṇa in his book *Ouranos-Varuṇa* (1934) on the close relationship between Ouranos and Varuṇa as also on Mitra and Varuṇa in his study *Mitra-Varuṇa* (1948).

DUMONT, PAUL-EMILE (*d.* 1968). A Belgian Indologist, who spent a considerable period in America and is the author of works: *Aśvamedha* (1927; a popular work on its being a detailed study on one subject) and *Agnihotra*; he ed. and tr. *Īśvaragītā* as also tr. portions of *Taittirīya-brāhmaṇa*. His other studies are 'Indo-Aryan names from Mitanni, Nuzi, and Syrian documents', 'The Legend of Sītā in the Kūrma Purāṇa' and on Vedic words. See *Albright, William F.*

DUNKEL, G. A modern American Indologist, who at present teaches in the Princeton University. His field of specialization is Sanskrit classics.

DUPERRON, ANQUETIL (1731-1805). A French writer, who made a Latin tr. of the Upanishads from the Persian version prepared by Dārā Shukoh; it was the Latin tr. that was read by the German philosopher, Arthur Schopenhauer. See *Upanishad.*

DŪRGĀBHAKTI-TARAṄGIṆĪ. A Sanskrit work in 1000 verses by Vidyāpati (q.v.) on the famous Durgā festival during autumn.

DURGĀCHĀRYA. A Sanskrit commentator on the *Nirukta* (q.v.); some scholars identify him with Durgasiṁha (q.v.).

DURGĀDĀS LĀHIRĪ. A Vedic scholar, who has tr. into Bengali the *Sāmaveda* (1919), the Śukla *Yajurveda* (1919) and the *Atharvaveda.*

DURGĀDATTA ŚĀSTRĪ. A Sanskrit writer, whose chief work, *Vatsala* (1978) is a drama in 6 Acts, dealing with a legend popular in Himachal Pradesh.

DURGĀDATTA SHĀSTRĪ. A modern Sanskrit poet, whose *Rāshṭra-patha-pradarśana* (1967) and *Tarjanī* (1970) are collections on modern problems at home and abroad, on teachers and students, parents and children, marriage, infidelity, smoking, drinking, officialdom, bribery and so on.

DURGĀMOHAN BHAṬṬĀCHĀRYA. A Vedic scholar, who has ed. the *Chhāndogya-brāhmaṇa* (1958), with the comms. of Guṇavishṇu and Sāyaṇa.

DURGĀNANDA SVĀMĪ (fl. 20th cent.). A Sanskrit writer, whose autobiography in fine prose was published in the *Vidodaya.*

DURGĀ-SAPTAŚATI. Same as *Chaṇḍī* (q.v.).

DURGASIṀHA (fl. *c.* 800). Author of the well-known Sanskrit comm. called *Kātantra-vṛitti* or *Vṛitti* on the *Kātantra* (q.v.) or *Kalāpa-vyākaraṇa.* He himself wrote a *Tīkā*

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on the *Kātantra-vṛitti*, a *Paribhāshā-vṛitti* is also attributed to him. Though *Kātantra* may have been very old in its origin, there is at present no work of this school earlier than that of Durgasiṁha ; the school, however, spread over Bengal and Kashmir. See *Durgāchārya*.

DURGHAṬA-VṚITTI. A Sanskrit grammatical work by Śaraṇadeva (q.v.), which deals with the difficult passages of Pāṇini's text. It was written under the supervision of Sarvarakshita.

DURGOTSAVA-VIVEKA. A Sanskrit Smṛiti digest by Śūlapāṇi (q.v.), which discusses all the aspects of *Durgā-pūjā*.

DURGOTSAVA-VIVEKA. A Sanskrit work by Śrīnātha Āchārya-chūḍāmaṇi, teacher of Raghunandana (q.v.).

DUROISELLE, CH. A modern Indologist, whose chief works are : *A Practical Grammar of the Pali Language* (Rangoon, 1906), ed. of *Dhammapada-aṭṭhakathā* and ed. and Eng. tr. of *Jina-charita* (with W.H.D. Rouse ; Rangoon, 1906).

DURLABHARĀJA. See *Jagaddeva*.

DUSDIE MALAKUN, (Mrs). A modern Thai scholar, who has tr. into Thai the *Svapnavāsavadattā* of Bhāsa and the *Ratnāvalī* of Śri Harsha.

DŪTA-GHAṬOTKACHA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on the *Mahābhārata*.

The Kauravas are delighted over the death of Abhimanyu, son of Arjuna, at the hands of Jayadratha, though Dhṛitarāshṭra warns them of the impending disaster ; Ghaṭotkacha (son of Bhīma) appears to them as a messenger (*dūta*) and predicts the doom of the Kauravas at the hands of Arjuna.

DŪTĀṄGADA. A Sanskrit shadow-play (Chhāyānāṭaka) by Subhaṭa (q.v. ; fl. 13th cent.), enacted in the reign of king Tribhuvana-Pāla Deva of Anhilvid about 1243.

It describes in four scenes the embassy of Aṅgada, who is despatched to demand restoration of Sītā from Rāvaṇa ; there is a regular prologue. The story, however, goes beyond this : when in the fourth scene two Gandharvas report that Rāvaṇa is slain and Rāma enters in triumph. The work exists in various forms but a longer and a shorter recension are distinguished.

Outwardly dramatic in form, it is devoid of any dramatic action, being merely a collection of poetical stanzas.

DŪTA-VĀKYA. A Sanskrit drama (*Vyāyoga*) in one Act by Bhāsa (q.v.), based on a scene from the *Mahābhārata*.

Kṛishṇa comes as the ambassador (*dūta*) seeking peace with Duryodhana, but at that time Bhīshma has been made the chief of the Kaurava forces. The herald announces the arrival of Nārāyaṇa but Duryodhana forbids that any respect or honour be shown to him. He even goes to the extent of seating himself before a picture in which is painted the dishonour shown to Draupadī, when Yudhishṭhira gambled her away. Kṛishṇa's entry makes a great impression on all by his majesty ; even Duryodhana falls down from his seat. Kṛishṇa demands the half of the realm for the Pāṇḍavas, which Duryodhana refuses ; he even seeks to imprison the envoy. Kṛishṇa gets infuriated and calls for his magic weapons, but finally, he subdues his wrath and receives homage from Dhṛitarāshṭra. The mission, however, remains unsuccessful.

DUTT, B. B. An Indian scholar, whose chief works are : *Aryanisation of India* (1925) and *Town Planning in Ancient India* (1925).

DUTTA, NALINAKSHA. A Buddhist scholar, whose chief works are : *Early Monastic*

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Buddhism (Vols. I-II), *Early History of the Spread of Buddhism and the Buddhist Schools* (1925), *Aspects of Mahāyāna Buddhism and its Relation to Hinayāna* (1930) and *Three Principal Schools of Early Buddhism*.

DVIJENDRANĀTHA SHĀSTRĪ. A modern Sanskrit writer, whose *Saṁskṛita-sāhitya-vimarśa* (Meerut, 1957) is a history of Sanskrit literature in Sanskrit.

DVIRŪPAKOŚA. See *Purushottamadeva*.

DVITĪYA-RĀJATARAṄGIṆĪ. A Sanskrit continuation by Jonarāja (q.v.) of the *Rājataraṅgiṇī* (q.v.). Designed to bring the history down to the time of the author's patron, Sultan Zain-ul-Ābidin (1420-70), it was left incomplete due to the author's death in 1459.

DVIVEDĪ, H.P. A modern scholar, whose chief work is *Studies in Pāṇini : Technical Terms of the Ashṭādhyāyī* (1978).

DYĀ DVIVEDA (fl. 15th cent.). A Sanskrit poet, whose *Nīti-mañjari* illustrates some 200 verses of maxims by tales taken from Sāyaṇa's *Ṛigveda-bhāshya*.

DYEN, ISIODORE. A modern Indologist, who produced a thesis on the Sanskrit Indeclinables (*Avyayas*, *Upasargas*, *Nipātas*). This study and concordance was pub. as a supplement to *Language* by the Linguistic Society of America (1939).

DYNOWSKA, WANDA (d. 1971). A Polish lady, who tr. works from various Indian literatures into Polish. From Sanskrit she tr. *Bhagavadgītā* and other works in the first volume of the series 'Indian Anthology'. She founded an Indo-Polish Library in Madras and died in Bangalore. A collaborator of Gandhiji, she was known under the Indian name Umādevī.

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EDGERTON, FRANKLIN (1885-1963). A celebrated Indologist, whose monumental work is *Buddhist Hybrid Sanskrit Grammar and Dictionary* (New Haven, 1953). Edgerton embarked upon this immense task in the nineteen-thirties and a number of articles preceded the publication of his grammar and dictionary. However, only after the pub. of his work did Buddhist Hybrid Sanskrit become the subject of a lively discussion. His other works in this field are : *Buddhist Hybrid Sanskrit Language and Literature* (Varanasi, 1954) and *Buddhist Hybrid Sanskrit Reader* (1953). From 1926 to 1953, Edgerton was associated with Yale University in America and did a great deal of work on the *Pañchatantra* (*Pañchatantra Reconstructed*, 2 Vols.), Veda, besides the Buddhist Hybrid Sanskrit. With Bloomfield, he prepared the first two volumes of *Vedic Variants* (1930, 1932), while the third volume was prepared by him in collaboration with M.B. Emeneau (1934). He ed. also the *Sabhāparva* in the critical ed. of the *Mahābhārata*, pub. by the Bhaṇḍārkar Oriental Research Institute. He was also interested in trs. of Sanskrit classics: Vikrama's adventures, *Bhagavadgītā* and *Meghadūta*, the last one in verse form done along with his wife. *The Beginnings of Indian Philosophy* (London, 1965) is a translation.

EDHOLM, E. AF. A modern Swedish Indologist, who, along with C. Suneson, has pub. "The Seven Bulls and Kṛishṇa's Marriage to Nīlā/Nappinnai in Sanskrit and Tamil Literature" (1972).

EDMUNDS, ALBERT J. A foreign Indologist, whose chief works are : Eng. tr. of *Dhammapada* (under the title *Hymns of the Faith*; Chicago, 1902), *Buddhist Texts quoted as Scripture by the Gospel of John* and *Buddhist Loans to Christianity in The Monist* (1912).

EDSMAN, C.M. A Swedish scholar, whose chief work is *Mysticism, Historical and Contemporary : An Introduction* (1970).

EELSINGH, H.F. An Indologist, who ed. the *Shaḍviṁśa-brāhmaṇa* of the *Sāmaveda* with Vijñāpanābhāshya (Leyden, 1908).

EGEROD, SOREN. A Danish scholar, who, as the chief editor, has pub. bulletins and reports of the Scandinavian Institute of Asian Studies, Copenhagen, and *Acta Orientalia*, pub. by Munksgaard Copenhagen.

EGGELING, JULIUS. An English Indologist, who tr. into English the *Śatapatha-brāhmaṇa* (5 Vols.) in the *Sacred Books of the East* Series; he pub. also *Catalogue of Bud-*

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dhist Sanskrit Manuscripts in India Office Library (London, 1887, 1896).

EKAKKHARA-KOSA. A renowned Pali dictionary by Saddhammakitti Thera (q.v.) of Burma written in 1465. Modelled on the Sanskrit works of this type, monosyllabic words are compiled in it in metrical form.

EKĀKSHARA-RATNA-MĀLĀ. See *Mādhavāchārya*.

EKĀVALĪ. A Sanskrit work on poetics by Vidyādhara (q.v.). Consisting of Kārikā, Vṛitti, and examples, the contents of its eight chapters are: discussion of the definition of *Kāvya* on the pattern of *Dhvanyāloka* (I), three *Vṛitis* of *Abhidhā*, *Lakshaṇā* and *Vyañjanā* (II), Dhvani (III-IV), three *Guṇas*, three *Rītis* and *Doshas* (V-VI), and poetic figures (VII-VIII). The chief merit of the work lies in its systematic compilation and arrangement; it is modelled on the *Kāvyaprakāśa* (q.v.), while the treatment of poetic figures is mainly based on Ruyyaka (q.v.).

EKUTTARA-NIKĀYA. Same as *Aṅguttaranikāya* (q.v.).

ELIADE, MIRCEA. An American Indologist, who has pub. a large treatise on Yoga; he has ed. along with J.M. Kitagawa, *The History of Religions* (4th Impression, 1969).

ELIOT, SIR CHARLES. An English Indologist, whose chief work is *Hinduism and Buddhism* (3 Vols., London, 1922).

ELIZARENKOVA, T.Y. (Mrs.). A modern Russian Indologist, who had studied with Renou (q.v.) at Paris. Her studies are on grammar, phonetics, verbal system and textual criticism; along with V.N. Toporov, she is the author of *Jazyk Pali* (1965), Pali grammar in Russian. She has completed the 'Vedic Grammar', which is the first of its kind in Russian. She has tr. selected hymns of the *Ṛigveda* (1972) and selections from the *Atharvaveda* (1976) as also pub. articles: 'Researches in the dischronical phonology of the Indo-Aryan Languages' (1974), 'Phoneme distribution within the verbal stem in the *Ṛigveda*', 'Problems of the history of languages and culture of the peoples of India', etc.

ELWELL, L.H. A foreign Indologist, whose chief work is *Nine Jātakas* (Boston, 1886).

EMENEAU, MURRAY B. A modern American Indologist, who is well-known for his work in Sanskrit as well as for his contribution to Dravidian Linguistics, both by himself and in co-operation with T. Burrow, Boden professor of Sanskrit in Oxford. He made studies and translations of Sanskrit texts, e.g. *Vetāla-pañchaviṁśati* (1934; the version of Jambhaladatta) and a new tr. of Kālidāsa's *Śākuntala*. With Edgerton, he prepared the third volume of *Vedic Variants* (1934). He worked in India in the Nilgiris on Koṭas and Toḍas on whose texts, language and anthropology, he produced some works. Jointly with Burrow, he has written *Dravidian Borrowings from Indo-Aryan* (University of California Publications in Linguistics, Vol. 26, 1926); Emeneau believes that a basic competence in Sanskrit is a necessity for linguistic work in India, whatever the language: Indo-Aryan or Dravidian.

ENSINK, J. A Dutch Indologist, who has tr. *Rāshṭrapāla-paripṛichchhā* into Eng. under the title *The Question of Rāshṭrapāla* (Zwolle, 1952); the tr. is based on the Sanskrit, Tibetan and Chinese texts.

EPICS. See *Rāmāyaṇa*, *Mahābhārata*.

ERMAN, V.G. A modern Russian Indologist, whose study is on Sanskrit dramaturgy and drama; he tr. *Mudrārākshasa* into

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Russian, and with Kalyanov (q.v.), pub. a book on Kālidāsa (1976) in the series *'Writers and Thinkers of the East'*. Erman's research students are engaged on Indo-European parallels of Vedic deities Mitra-Varuṇa, tr. of stories from *Kathāsaritsāgara* etc. Along with E N. Tyomkin, he has pub. "*The Three Great Legends of the Ancient India*" (1978) and "*Myths of Ancient India*" (1975).

ERHARD, ADOLF. A modern Czech Indologist, whose special study is on the development of old Indian philology and comparative linguistics.

ERVIN, BAKTAY. A modern Hungarian scholar, whose chief works are : *India, My Years in India, Wisdom of India* and *Rājayoga.*

EZHUTTACHAN, K.N. A well-known modern Malayalam poet, who is the author of a Sanskrit Mahākāvya, *Keralodaya* (1977).

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FADDEGON, B. A Dutch Indologist, whose chief works are : *Śaṅkara's Gītābhāshya* (Amsterdam, 1906), *Studies on Pāṇini*, Eng. tr. of Kundakunda's *Pravachanasāra* (Cambridge, 1935) and a work on Vaiśeshika.

FAHS, ACHIM. A German Indologist, whose chief works are: *Syntax und Nominalkomposition der Pali-Sprache* (1970) and *Grammatik der Pali-Sprache*. His special field of research is the syntax of Pali.

FARQUHAR, J.N. A foreign Indologist, whose chief works are : *Outline of the Religious Literature of India* (Oxford, 1920), *The Crown of Hinduism*, *Modern Religious Movements in India* and *A Primer of Hinduism*.

FATEHSINGH. A modern Indian scholar, whose chief studies are on the gods Indra, Rudra, etc.; he is also author of *Vaidikadarśana*, a work on Vedic philosophy.

FAUCHE, HIPPOLYTE (1797-1869). A French Indologist, whose chief works are : Fr. tr. of *Gīta-govinda* (1950), of *Śiśupāla-vadha*, of *Daśakumāra-charita*, of *Mṛichchhakaṭika*, of *Rāmāyaṇa* (10 Vols., 1954-58) and of parts of the *Mahābhārata* (9 Vols., 1863-70) and a study : *Bhartṛihari et al Pantchachika de chaura.*

FAUSBOLL, V. (1821-1908). A Danish Indologist, who pub. the *Dhammapada* with a Latin tr. and extracts from the *Dhammapadaṭṭhakathā*. He pub. also some Jātakas from the Jātaka collection, e.g., *Five Jātakas* (Copenhagen, 1861), *Ten Jātakaṣ* (Copenhagen, 1872), Eng. tr. of *Suttanipāta* (under *Sacred Books of the East Series*) and *Indian Mythology* (London, 1902).

FAY, EDWIN W. An Indologist, whose chief work is *The Ṛigveda Mantras in the Gṛihya-sūtras* (1899).

FEER, LEON. A French Indologist, whose chief works are : French tr. of *Dhammapada*, ed. of *Pañchagati-dīpana*, ed. of *Saṁyuttanikāya* (1884-98) and *Study of Jātaka* : *Analytical and Critical*.

FENICIO, GIACOMO (d. 1632). An Italian Christian missionary (died at Cochin), who wrote a book dealing with Indian tradition as represented in the *Purāṇas*.

FERGUSSON, JAMES. An English Indologist, whose chief works are : *Tree and Serpent Worship* (on the monuments of Sānchi; London, 1868) and *History of Indian and Far Eastern Architecture*; he wrote also articles on the Gupta Era.

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FERNER. A modern Indologist, whose chief work is *Complete Index to Abhidhāna-pradīpikā.*

FILIPPI, BELLONI. A modern Italian Indologist, whose chief works are the Italian trs. of *Vāsavadattā*, *Chārudatta*, etc.

FILIPSKY, JAN (1943-). A Czech Indologist, who, in cooperation with J. Vacek, produced a monograph in Czech on Aśoka (Prague, 1970) and prepared a chapter on India for a compendious History of the Antiquity. He also tr. into Czech the *Bhagavadgītā* (Prague, 1976; again in collaboration with Jaroslav Vacek).

FILLIOZAT, JEAN. A modern French Indologist, whose chief works are: *Les échanges de l' Inde et de l' Empire romain* (*Revue Historique*, 1949), *Les relations extrerienres de l' Inde* (Pondicherry, 1956), *L' Inde Classique* (Vols. I-III, 1947, 1953, 1953; in collaboration), *La Doctrine Classique de la Medicine Indienne* (Paris, 1949; Eng. tr.: *The Classical Doctrine of Indian Medicine: Its Origins and Greek Parallels*; tr. done by Dev Raj Chanana; Delhi, 1964), *Magie et medicine* (Paris, 1948) and *Political History of India.* He is also engaged in French tr. of the Buddhist Canon.

FILLIOZAT, PIERRE. A French Indologist, whose chief study in French is on the *Mahābhāshya* of Patañjali along with the commentaries: Kaiyaṭa's *Pradīpa* and Nāgeśa's *Uddyota* (1978).

FINOT, LOUIS (1865-1935). A French Indologist, whose chief works are : ed. of *Rāshṭrapāla-paripṛichchhā* (1898), Franch tr. of *Bodhicharyāvatāra* (Paris 1920). 'The Legend of Buddhaghosha' (in French; Paris, 1921), ed. of Sanskrit text of the *Prātimoksha-sūtra*, French tr. of *Milindapañha.* (Paris, 1923), a paper on Sanskrit *Vinaya* and *Kālidāsa in China.*

FIOOK, KAROLY. A Hungarian Indologist, who pub. trs. of *Hitopadeśa* (1905), *Śakuntalā* (1887), *Nala and Damayantī* (1885) and *Sāvitrī* (1889).

FISCHER, EBERHARD (1941-). A German Indologist, who is co-author with Jyotindra Jain of *Kunst und Religion in Indien: 2500 Jahre Jainismus* (Zurich, 1974) and of *Iconography of the Jainas* (2 Vols., Leiden, 1976).

FISER, IVO. A modern Danish Indologist, whose chief works are : *Social Conditions in Ancient India according to the Jātakas* (1952), *The Problem of the Seṭṭhi in Buddhist Jātakas* (1954), *Ancient Indian Erotics of the Preclassical Period* (1964), *Contributions to A Critical Pali Dictionary*, *Contributions to Pali Tipiṭaka Concordance* and several research articles. His research is carried on with the object of describing "The World of the Indo-Aryans as seen by themselves".

FLEET, J.F. (1847-1917). An English Indologist, whose chief work is *Pali, Sanskrit and old Canarese Inscriptions* (1876).

FORMICHI, CARLO. An Italian Indologist, who has tr. into Italian the *Buddhacharita* (1912).

FORSTER, GEORG (1754-94). A German Indologist, whose chief work is the German tr. of William Jones' Eng. tr. of Kālidāsa's *Śakuntalā* (1791); the tr. awakened in the highest degree the enthusiasm of the German poet, Goethe.

FORSTER, H.P. An Indologist, whose chief work is *An Essay on the Principles of Sanskrit Grammar* (Calcutta, 1810).

FOUCAUX, PHILIPPE EDOUARD. (1811-94). A French scholar, whose chief work is

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Lalitavistara (Tibetan version with French tr., 1847-48); he also tr. into French some episodes from the *Mahābhārata*.

FOUCHER, ALFRED (1865-1952). A French Indologist, whose chief works are : *L' Iconographie bouddhique de l' Ind* (2 Vols.), *The influence of Indian Art in Cambodia and Java* (3 Vols. 1900, 1905, 1922), *The Greco-Buddhistic Art of Gāndhāra* (spread over half a century, 1905, 1908, 1951); with Sir John Marshall and N.G, Majumdar : *The Monuments of Sānchī* (Delhi, 1931) ; *La vie du Buddha* (Paris, 1949); an analysis of the *Tarkasaṅgraha* (1949), *Beginning of Buddhist Art and Other Essays* and *Notes on Indian Geography of Gāndhār*.

FOWLER, MURRAY. An American Indologist, who, along with Myles Dillon (an Irish Sanskritist) and V. Raghavan, made an Eng. tr. of *Nāṭaka-lakshaṇa-ratnakośa* (1960), a work on Sanskrit dramaturgy.

FRANCIS, H.T. A foreign Indologist, whose chief work is *Jātaka Tales* (written in collaboration with others; 1895-1907).

FRANK, OTHMAR. A German Indologist, who founded a German journal, *Vyāsa* in 1826; he wrote also a monograph about the Indian connections with Egypt with particular reference to mythology.

FRANKE, R. OTTO (1862-1928). A German Indologist, whose chief works are : *Pali and Sanskrit* (1902), German tr. of *Dhammapada*, *Study in Suttanipāta*, *Study in Vinaya-piṭaka*, *Geschll Kritik deinheimischen Pali Grammatik* (1902), *Dīghanikāya in Ausurbers* (1913) and a German tr. of *Mahāvastu*, pub. posthumously.

FRAUWALLNER, ERICH (1898-1974). An Austrian Indologist, whose chief works are : *Investigations on Mokshadharma* (Relation towards Buddhism), *The Buddhistic Councils* (1952), *Date of Vasubandhu* (Rome, 1951), *The Philosophy of Buddhism*, *Abhidhamma Studies*, *Pañchaskandhakam*, *The Canonical Abhidhamma Works*, *History of Indian Philosophy* (2 Vols., tr. from original German), and *The Earliest Vinaya and the Beginnings of Buddhist Literature* (Rome, 1956; in this the author tried to establish that the Vinayas of the different schools derive from a work called *Skandhaka*, composed in the 1st half of the 4th cent. B.C.). He studied the works of Dharmakīrti in the order in which the works were composed and also wrote articles on Dinnāga and Dharmottara. Frauwallner's main concern was the history of Indian philosophy on the basis of the historical and philological methods; his research included both the Hindu and the Buddhist systems. His other writings and notes are being prepared for publication.

FRIS, OLDRICH (1903-55). A Czech Indologist, whose special field of study was old and middle Indian poetry.

FRYER, G.E. A modern Indologist, whose chief works are: *Study of Subodhālaṅkāra* and *Study of Vuttodaya*.

FÜCHS, RUDOLF. A German Indologist, whose chief work is *Study of Peṭakopadesa* (Berlin, 1908).

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GAASTRA, D. A Dutch Indologist, who ed. and pub. the *Gopatha-brāhmaṇa* of the *Atharvaveda*, with Introduction, notes, index etc. (Leyden, 1919) as also tr. into Dutch the *Jaiminīya-Śrautasūtra* (Leyden, 1906).

GACHCHHAYĀRA. See *Paiṇṇa.*

GADĀDHARA (fl. second half of 15th cent.). A Smṛiti writer, son of Nīlāmbara and author of Sanskrit works *Kāla-sāra*, *Āchāra-sāra*, *Vrata-sāra* and *Śuddhi-sāra*, (all on Smṛiti) and a comm. on *Pāraskara-gṛihya-sūtra.*

GADĀDHARA (fl. early 17th cent.). A logician of Bengal, who commented in Sanskrit on the *Tattva-chintāmaṇi* of Gaṅgeśa, the *Āloka* of Pakshadhara Miśra and on several works of Raghunātha Śiromani as well as on the *Kusumāñjali* of Udayana ; he also wrote many Vāda-granthas, e.g. *Śakti-vāda*, *Mukti-vāda*, etc.

GADA-VINIŚCHAYA. See *Nidāna.*

GADYACHINTĀMAṆI. A Sanskrit prose romance in 11 Lambhakas, by Odeyadeva (q.v.). It describes the legend of Satyadhara and his son Jīvandhara, culminating in the latter's seeking peace in asceticism ; the story, of course, is derived, like other Jaina works on the Jīvandhara legend, from Guṇabhadra's *Uttara-purāṇa.* The work is a close imitation of the situations and descriptions of the *Kādambarī* (q. v.).

GADYAKARṆĀMṚITA. A Sanskrit prose romance by Vidyāchakravartin II (q. v. ; fl. 13th cent.), describing the battle at Śrīraṅgam between Hoysala Narasiṁha II and the combined forces of the Pāṇḍya, Magadha and the Pallava kings, in which the Pāṇḍyas become tributary vassals to the Hoysalas. Kailāsa is the scene of the narration and Vyāsa reads the work before Śiva. True to its name, it is an ambrosial solace to the hearers.

The cause of the war between the Pāṇḍyas and the Hoysala king is traced to a mythical feud between Paraśurāma and Skanda, Śiva's son.

GAIL, ADALBERT. A German Indologist, whose chief work is : *Paraśurāma, Brahmane und Krieger* (Wiesbaden, 1977).

GAJA-ŚĀSTRA. Same as *Hastyāyurveda* (q. v.).

GAMPERT, VILEM (1902-). A modern Czech Indologist, whose chief work is on *Prāyaśchitta* literature. He is particularly interested in the study of religious and legal literature of ancient India.

GAṆA. A Sanskrit author af *Aśvāyurveda*, a

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work on horse-lore ; his date is not known.

GAṆADHARA. A Buddhist Pali writer and author of the *Āvassaya* (q. v.) ; his date is uncertain.

GAṆAKA-TARANGIṆĪ. A Sanskrit work by Sudhākara Dvivedin (q. v.), on the lives and works of Hindu astronomers and mathematicians.

GAṆANĀTHA SENA, KAVIRĀJA. A Sanskrit writer, whose medical works are : *Pratyakshaśārīra* (Calcutta, 1919 ; on anatomy) and *Siddhānta-nidāna* (1922 ; on pathology).

GAṆAPĀṬHA. Sanskrit works, which are based on different systems of grammar; such works are attributed, among others, to Pāṇini, Śākaṭāyana, etc.

GAṆAPATI ŚAṄKARA ŚUKLA. A modern Sanskrit author of *Bhūdāna-yajñagāthā* (Pratibhā, IV ii), which is on Vinoba Bhave's movement.

GAṆAPATI ŚĀSTRĪ, KĀVYAKAṆṬHAM (fl. 20th cent.). A prolific Sanskrit poet, later Vasishṭha Muni, who became a votary of Ramana and composed *Ramana-gītā* (an exposition of Ramana's teachings) and *Saddarśana* (a succinct metrical exposition in 44 verses of Ramana's Advaita) ; on the latter his pupil T.V. Kapāli Śāstrī wrote a gloss. In the *Bhārata-saṅgraha*, Gaṇapati Śāstrī reviews Indian history, while *Pūrṇā* is his novel.

GAṆAPATI ŚĀSTRĪ, P. A Sanskrit writer, whose chief work is *Vayo-nirṇaya* (Kumbhakoṇam, 1910).

GAṆAPATI SHĀSTRĪ, T. (1860-1926). A Sanskrit writer of Trivandrum, whose *Bhāratānu-varṇana* is a history of India. Curator of the Library at Trivandrum, he became famous by the discovery of Bhāsa's plays on which he wrote his own comms. as also by his publication of the *Arthaśāstra* (q.v.) of Kauṭilya with his comm.; his *Setu-yātrā-varṇana*, though couched in traditional style, deals with Hindu ideals and has reference to many contemporary details and social evils ; he also ed. the *Āśvalāyana-gṛihyasūtra* (1923) with the comm. of Haradatta, as also *Samarāṅgaṅa-sūtradhāra* of Bhoja.

GAṆARATNA-MAHODADHI. A Sanskrit grammatical work (1140) by Vardhamāna, which consists of a metrical enumeration of the words mentioned in the *Gaṇapāṭha of Pāṇini*. It is followed by a comm. by the author.

GAṆḌAVYŪHA. (*Gaṇḍavyūha-mahāyāna-sūtra*). It corresponds to one of the Chinese trs. of the *Avataṁsaka*, though no *Avataṁsaka* or *Buddhāvataṁsaka Sūtra* is available in Sanskrit. In the *Gaṇḍavyūha*, the youth Sudhana, on the advice of the Bodhisattva Mañjuśrī, travels throughout India in quest of the highest knowledge and at last attains it from the Bodhisattva Samantabhadra. It inculcates the doctrine of Śunyatā, Dharmakāya and the redemption of the world by Bodhisattvas.

GANDHA-VAṀSA. A Pali work, mostly in prose, by Nandapaññāchārya (q. v.), composed in Burma. Containing accounts of many Pali works and their authors as well as of the anonymous works, it deals mainly with the history of Pali books written in Burma aad Ceylon ; those authors living in Lankā and India are also mentioned. A few modern Pali works are also dealt with.

GĀNDHI, LALCHANDRA BHAGWANDAS. A Jaina scholar, whose chief works are the ed. of *Nalavilāsa* (Baroda, 1926) of *Cachcharī* (1927), of *Apabhraṁśa-kāvyatrayī* and of *Jinadatta's* poems.

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GANDHI, V.R. A Jaina scholar, who represented Jainism at the Parliament of Religions, Chicago (1893) and his lectures and notes have been pub. under three titles: *Jaina Philosophy*, *Karma Philosophy* and *Yoga Philosophy* (Bombay, 1910 ff.).

GĀNDHĪ-DARŚANAM. A special volume brought out by the Sanskrit journal *Māgadham* (Arrah) on the occasion of Mahātmā Gāndhī's centenary celebrations in 1969 ; it is devoted to a study of Gāndhī's contribution to politics, economics, education, social reform, uplift of the Harijans, etc.

GĀNDHĪ-VACHANĀMṚITA. A Sanskrit tr. of select sayings of Mahātmā Gāndhī (Divyajyotis, 1970).

GAṆḌĪSTOTRA-GĀTHĀ. A Sanskrit work, attributed to Aśvaghosha (q.v.), which displays great metrical skill and testifies to the author's comprehension of the power of music.

GAṆEŚA. (fl. 16th cent.). A Sanskrit author of *Grahalāghava*, a work on astronomy.

GAṆEŚA (fl. 2nd half of 19th cent.). A Sanskrit writer of Jammu and author of *Vishahara-tantra*, a work on medicine.

GAṆEŚA-UPAPURĀṆA. An Upapurāṇa in Sanskrit, which is dedicated to the cult of Śiva. See *Upapurāṇa* and *Purāṇa*.

GAṆESH DATT SHARMĀ. A modern Sanskrit scholar, whose chief work is *Ṛigveda meṅ Dārśnika Tattva* (in Hindi, a study on the philosophical element in the *Ṛigveda*, 1978).

GANEŚWAR MIŚRA. A modern scholar, whose chief work is *Advaitic Conception of Philosophy*.

GAṄGĀDĀSA (fl. between 1300 and 1500). A Sanskrit writer of Bengal or Orissa and author of *Chhandomañjarī* (q.v.), a famous work on prosody. Son of Vaidya Gopāladāsa and Santoshā, his other works are: *Achyuta-charita*, *Kaṁsāri-śataka* (or *Gopāla-śataka*) and *Dineśa-śataka*.

GAṄGĀDĀSA-PRATĀPA-VILĀSA. See *Gaṅgādhara*.

GAṄGĀDEVĪ (fl. 14th cent.). A Sanskrit poetess and consort of Kampana or Kamparāya, the second son of Bukka I (1343-79) of Vijayanagara. She is the author of the *Madhurā-vijaya* or *Vīra-Kamparāya-charita* (q.v).

GAṄGĀDHARA. A Sanskrit dramatist, whose *Gaṅgādāsa-pratāpa-vilāsa* deals in nine Acts with the struggle of his patron, Gaṅgādāsa Pratāpadeva, ruler of Champakapura (Champāner) with Muhammad Shāh II of Gujarāt (1443-51).

GAṄGĀDHARA. (fl. probably 2nd half of 15th cent.). A Smṛiti writer, who was son of Nīlāmbara. He is also called Gadādhara. His Sanskrit works are : *Kāla-sāra*, *Āchāra-sāra*, *Vrata-sāra* and *Śuddhi-sāra*.

GAṄGĀDHARA. A Sanskrit poet, whose *Māṇḍalikanṛipa-charita*, a mahākāvya in 10 cantos, gives an account of king Māṇḍalika of the Yādava dynasty at Junāgaḍha in the second half of the 15th cent., and mentions many events and personalities from the history of the Saurāshtra in the pre-Sultan period.

GAṄGĀDHARA. (fl. probably early 17th cent.). A Sanskrit logician of Bengal, who commented on the *Tattva-chintāmaṇi* of Gaṅgeśa, on the *Āloka* of Pakshadhara Miśra and on several works of Raghunātha Śiromaṇi as well as on the *Kusumāñjali* of Udayana. Besides,

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he wrote many works, known as Vāda-granthas, e.g., *Śakti-vāda*, Mukti-vāda, etc.; he is also called Gadādhara.

GAṄGĀDHARA. A Sanskrit court-poet and minister of Ekojī (r. 1674-87) of Tanjore, whose poem *Bhosala-vaṁśāvalī* deals with the history of the Bhonsle family.

GAṄGĀDHARA. (fl. 1860-65). A Sanskrit writer of Nāgpur, who is the author of 18 works, including two *Gīta-Govinda* imitations: *Saṅgīta-rāghava* and *Gaṅgā-shaṭapadī*.

GAṄGĀDHARA KAVIRĀJA (1798-1885). A Sanskrit writer of Bengal and author of a comm. *Jalpa-kalpataru*, on the famous medical work *Charaka-saṁhitā* (q. v).

GAṄGĀDHARA MIŚRA. A Sanskrit poet, whose *Kosalānanda-mahākāvya* appears to be a historical poem dealing with the Chauhan rulers of Patna-cum-Sambhalpur kingdoms; his date is uncertain.

GAṄGĀNANDA. A Sanskrit court-poet of Mahārāja Karṇa of Bikaner (r. 1506-27) and author of *Kāvyaḍākinī* (on poetics, dealing with *doshas* or poetical blemishes in 5 chapters) and *Karṇa-bhūshaṇa* (a treatise on Rasa in five chapters, dealing with Vibhāvas, Anubhāvas, Vyabhichāribhāvas, sthāyībhāvas, and Rasas). His other works are : *Bhṛiṅga-dūta* (a peom) and *Mandāra-mañjarī* (a drama).

GAṄGĀNĀTHA JHĀ (1871-1941). A distinguished Maithilī educationist who was Vice-Chancellor of Allahabad University from 1923 to 1932. Besides his Sanskrit poems, he wrote comms. on well-known texts: *Śāṇḍilya-bhakti-sūtras*, *Prasannarāghava* (1906), *Khadyota* (1925), on Vātsyāyana's *Nyāya-bhāshya*, *Vivāda-chintāmaṇi* (Eng. tr.). *Sābara-bhāshya* (Eng. tr. of Jaimini's *Mīmāṁsā-sūtra*), *Mīmāṁsā-maṇḍana* (1930; on Maṇḍana's *Mīmāṁsānukramaṇikā*), *Manu-smṛiti* and wrote *Pūrva-mīmāṁsā in its Sources* (1942), *Prabhākara School of Pūrva Mīmāṁsā* and the *Prabhākara-pradīpa*; he wrote also articles on Purāṇic studies.

GAṄGĀPRASĀDA UPĀDHYĀYA (1881-1968). A Sanskrit writer, whose *Āryodaya-kāvya* (Allahābād, (1952) is a Mahākāvya; the author, in 21 cantos, gives a large historical setting to the advent of Dayānanda, and describes Hindu decadence, the arrival of Dayānanda, foreign domination of India and the gaining of freedom. His other chief works are : *The Philosophy of Dayānanda* and Hindi tr. of *Śatapatha-brāhmaṇa* and of *Aitareya-brāhmaṇa*.

GAṄGĀ RĀM GARG (1924-). A modern scholar, whose chief work, *Concise Oxford Companion to Hindi Literature* (Oxford, 1963) treats of ancient Hindu mythology with original sources, ancient geographical names and those Sanskrit writers, whose works were tr. into Hindi.

GAṄGĀRĀMAJADĪ (fl. 18th cent). A Sanskrit writer and author of Alaṅkara works: *Rasamīmāṁsā* and *Naukā* (a comm. on the *Rasa-taraṅgiṇī* of Bhānudatta).

GAṄGĀ-VĀKYĀVALĪ. A Smṛiti digest in Sanskrit by the poet Vidyāpati (q.v.), which deals with the advantages of visiting and worshipping the Ganges and bathing in it, the efficacy of meditation on it and of its sight, etc.

GAṄGEŚA (Gaṅgeśopādhyāya; fl. between 1175 and 1250). Author of Sanskrit *Tattva-chintāmaṇi* (q.v.), a celebrated work on Nyāya philosophy; this work seemed to be the firm foundation of the Bengal and Mithila schools of Navya-Nyāya. This new logic which was concerned more with the sources of knowledge (pramāṇas) than with metaphysics, has

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produced an extensive literature expressed in an unusually stiff language.

GAṄGEŚVARĀNANDA. A modern Sanskrit scholar, whose chief work is a comm. on the Śukla *Yajurveda*; he is responsible for the pub. of a large edition of the four Vedas and placing it at most of the centres of Vedic learning.

GANGULI, KISARI MOHAN. A modern Sanskrit scholar, who tr. into English prose the whole of *Mahābhārata*.

GANITASĀRA. A Sanskrit compendium of arihmetic by Bhāskara (q.v.), also called *Triśatīgaṇita-sāra*, *Triśatikā*, *Pāṭīsāra*, *Pāṭīgaṇita*, *Pāṭīgaṇita-sāra* *Śrīdharapāṭī*, *Śrīdharī* and *Līlāvatī*.

GAṆITA-TILAKA. A Sanskrit work on mathematics by Śrīpati (q.v.).

GAṆI-VIDYĀ. See *Gaṇivijjā*.

GAṆIVIJJĀ. See *Paiṇṇa*.

GARBE, RICHARD (1857-1927). A German Indologist, whose chief works are: *Sāṅkhya and Yoga* (1896), *Die sānkhya philosophie* (1917), *Philosophy of Ancient India*; German tr. and pub. of *Vaitāna-sūtra* (1878), *Āpastamba-śrautasūtra* (1902) and *Indien und das Christientum* (1914; on Vaishṇavism and Christianity). Along with Bloomfield (q.v.), he brought to light in 1901 the Paippalāda Śākhā of the *Atharvaveda*. He believed that Buddhism was influenced by Sāṅkhya, not by a pre-classical Sāṅkhya, however, but by Kapila's system which he considered to be older than Buddhism.

GARGANO, A. A modern Italian Indologist, whose chief work is on the legends of king Śūdraka in the Nepali manuscript *Tatnakaraṇḍaka*.

GARRATT, G.T. A foreign Indologist, whose chief work is the ed. of *The Legacy of India* (Oxford, 1945); the work was written in collaboration with others.

GARUḌA-(GĀRUḌA) PURĀṆA. See *Purāṇa*.

GASAN-MUHAMMADA-CHARITRA. A historical Sanskrit poem on Mahmud Gazni, which appeared in the Vol. IV of *Sahṛidaya*, Śrīraṅgam.

GĀTHĀKOŚA. A Prakrit anthology of moral sayings by Munichandra Sūri (*d.* 1120).

GĀTHĀKOŚA. Another name of *Gāthā-saptaśatī* (q.v.).

GĀTHĀ-SĀHASRĪ. A work, partly in Sanskrit and partly in Prakrit by Samayasundara (q.v.), compiled in 1630; it contains verses by earlier writers.

GĀTHĀSAPTAŚATĪ. A celebrated Prakrit anthology of some 700 stanzas in Gāthā (Ārya) metre, properly arranged, ed. and often supplemented by Hāla (fl. A.D. 100-300), the Sātavāhana king of Pratishṭhānapura in Deccan. It exists in several recensions, some of which contain more than 700 verses; one recension in Ārya metre has 1,000 stanzas. Though the verses are not associated with the names of poets, yet it seems to be a collection of verses culled from different works; a comm. on it has given the names of the poets.

The work draws scenes from the rural life and the season settings, the countryside, the village folk, the flora and fauna—all these have remarkably contributed to the realistic sketches which these poets draw in one or two stanzas. The chief sentiment is erotic, at times openly put, and the turns of love, with their peculiar Indian ceremonies and conventions, are depicted in a vivid and touching manner. Passionate longings, pangs of separation,

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devotion of attachment, and the like, are often described with a frankness rare in conventional poetry. A lovely maiden pours water for a thirsty traveller who lets it trickle through his fingers; in her turn she lessens the stream of water from the pitcher; thus both extend the period of feasting their eyes on the other. There is very little of religious setting, though Iśvara and Pārvatī, Vishṇu, Lakshmī, are casually mentioned. Rādhā, so familiar in Vaishṇavism, is perhaps for the first time mentioned in this work. The work also reveals the existence of a large mass of early secular Prakrit literature, in the formation of which women too took active part. But, unlike many Prakrit anthologies, it has no propaganda motive. The name Hāla stands for Sātavāhana, one of the Āndhrabhṛitya kings, whose partiality for Prākṛit is well-known. The work has been imitated in Sanskrit and Hindi, but the original stands unrivalled.

GAUḌA ABHINANDA (fl. 10th cent). A Sanskrit writer on philosophy and author of the *Yogavāśishṭha-sāra*, which, like the original text, is party philosophical and partly theological.

GAUḌAPĀDA (fl. 6-8th cent.). A famous philosopher, who was Śaṅkarāchārya's teacher's teacher and the first systematic exponent of monistic Vedānta. He is the author of Sanskrit *Gauḍapāda-kārikā* or *Māṇḍūkyopanishat-kārikā* (q.v.; a comm. on the *Māṇḍūkya-upanishad*), *Uttara-gītā* and a comm. on the *Sāṅkhya-kārikā* of Iśvarakṛishṇa. Some scholars think that the author of the *Gauḍapādakārikā* is different from that of the comm. on the Sāṅkhya system. Familiar as Gauḍapāda was with Buddhist doctrines, which he accepted in so far as they were not in conflict with his own Advaitavāda, he is the earliest systematic exponent of the Advaita Vedānta.

GAUḌAPĀDA. A Sanskrit author of *Gauḍa-pāda-bhāshya*, an abridgement of *Māṭhara-vṛitti*.

GAUḌAPĀDA-KĀRIKĀ. (*Gauḍapādīya-kārikā*). A Sanskrit work in 215 verses on Vedānta philosophy, attributed to Gauḍapāda. Divided into four chapters, the first chapter, called *Āgama* explains the text of the *Māṇḍūkya-upanishad*; the second, called *Vaitathya*, explains the phenomenal nature of world, characterised as it is by duality and opposition; the third chapter establishes the *Advaita* theory, and the last one deals with the sole reality Ātman and the relative character of our ordinary experience. The work is strongly influenced by the nihilistic school of Buddhism; some scholars are of the view that the above Upanishad is based on the Kārikās.

GAUḌA-VAHO (The Slaying of the Gauḍa Prince). A kāvya by Vākpatirāja (q.v., fl. A.D. 725) in Māhārāshtra Prākṛit, containing 1209 verses in Āryā metre.

It describes the deeds of valour of the hero, i.e. king Yaśovarman of Kanauj. More of a panegyric than a historical poem, it is interspersed with descriptions of landscapes and seasons, sunrise and sunset, mountains, rivers and temples, in the manner of the Sanskrit mahākāvyas, but also mixed up with many mythical legends. The poem depicts scenes from village life which is rarely seen in the earlier kāvyas. The extant work is probably only an extract from the original poem or perhaps an abridged form of the fuller poem.

GAURANĀRYA. A Sanskrit writer, whose father Ayama Prabhu was the brother of Potana, the minister of Singaya Mādhava of Recharla dynasty (*r.* about 1427). Gauranārya's *Lakshaṇa-dīpikā* is a general treatise on poetry, music and dancing.

GAURĀṄGA (1486-1527). A Sanskrit poet,

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whose original name was Nimāi; his parents were Jagannātha and Śachī and he was born at Nadia on the banks of the Bhāgīrathī. Called Gaurāṅga or Gour for his fair complexion, his childhood foretold his future greatness and when he became inspired and an ascetic, he took the name Śrī Kṛishṇa Chaitanya. He married Vishṇupriyā, daughter of Sanātana Miśra. He sang the stories of Śrī Kṛishṇa and became the founder of the school of Bhakti or devotion. Among his poems are *Gopālacharitra, Premāmṛita, Saṅkshepa Bhāgavatāmṛita, Hari-nāma-kavacha* and *Dānakeli-chintāmaṇi.*

GAURIKĀNTA SĀRVABHAUMA (fl. 18th cent.). A Sanskrit author of works on Nyāya philosophy: *Bhāvārtha-dīpikā* (a comm. on *Tarkabhāshā*) and *Sadukti muktāvalī.*

GAURĪNĀTH SHĀSTRĪ. A modern Sanskrit scholar, whose chief work is *A Concise History of Classical Sanskrit Literature* (1960).

GAURISHANKAR HĪRĀCHAND OJHĀ. A modern scholar, whose chief work is *Prāchīna-lipi-mālā* (1918; Eng. ed. *The Palaeography of India*).

GAUTAMA. One of the twenty additional writers on original Smṛiti, whose date is uncertain. A *Gautama-dharmasūtra* exists, which probably originated between 4th cent. and 2nd cent. B.C.

GAUTAMA. A Gautama or Gotama (*c.* 500 B.C.) is supposed to have founded the Nyāya philosophy by his *Nyāya-sūtra* (q.v.).

GAUTAMA-DHARMASŪTRA. See *Dharmasūtra.*

GAUTAMA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

GAWRONSKI, ANDRZEJ (d. 1927). A Polish Indologist, whose chief works are treatises on *Mṛichchhakaṭika,* 'Gleanings from Aśvaghosha's *Buddhacharita*' 'The Digvijaya of Raghu', 'Studies on the Sanskrit Buddhist Literature', 'Notes on the *Saundarānanda*' and 'Notes sur les sources des quelques drames indiennes'. Posthumously two of his works in Polish 'Grammar of Sanskrit' (1932) and 'A Treatise on the Beginnings of the Indian Drama' (1946) were ed. in Cracow. He also tr. into Polish "Sādhanā" of Rabindranath Tagore, Deussen's tract on Indian philosophy and poems of Aśvaghosha.

GEHMAN, H. A modern Indologist, whose chief work is Eng. tr. of *Vimānavatthu.*

GEIB, RUPRECHT. A German Indologist, whose chief work is: *Die Indradyumna-Legende* (Wiesbaden, 1975).

GEIGER, WILHELM (1856-1943). A celebrated German Indologist, whose chief works are: *Pali Literature und Sprache* (1916; Eng. tr. by B.K. Ghosh, Calcutta University, 1943), ed. and tr. of *Dīpavaṁsa* and *Mahāvaṁsa* (Leipzig, 1905), ed. of *Chūlavaṁsa* (Eng. tr. with Mrs. R. Rickmers, 1939), ed. and tr. of *Rasavāhinī* (1918), tr. of the first two volumes of *Saṁyutta-nikāya,* a detailed study of the meaning of the word 'dhamma' in Pali Literature (with Magdalene Geiger; 1921) and *Culture of Ceylon in Mediaeval Times.*

GEISSLER. A modern German Indologist, whose chief work is on the *Pañchatantra.*

GELDER, J.M. VAN. A foreign Indologist, who ed. the *Mānava-śrautasūtra* (Leyden, 1921).

GELDNER, KARL F. (1852-1929). A German Indologist, whose chief work is the German tr. of the whole of *Ṛigveda,* pub. in the Harvard Oriental Series (3 Vols. Nos. 33-35, 1951, Vol. 36, 1957, serving as an

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Index to the tr. prepared by Johannes Nobel out of the material left by Geldner himself); he and Pischel have discussed several words from the *Ṛigveda* quite exhaustively. Geldner made also a study of the twin gods, the Aśvins as also prepared jointly with Kaegi the German tr. under the title *Seventy Hymns of Ṛigveda*. His articles on Vedic studies have appeared in the *Vedische Studien* (1889, 1892, 1901) and his view is that *Ṛigveda* belongs only to Indian literature and should be studied as such and that Sāyaṇa has understood the *Ṛigveda* better than any other European scholar.

GEROW, EDWIN. An American Indologist, whose chief work is *A Glossary of Indian Figures of Speech* (Columbia University, 1971); his other studies are on Sanskrit grammar, and in the Mysore area on spoken Sanskrit, on the traditional methodology and curriculum of Sanskrit-teaching. He at present teaches in the University of Chicago.

GHANAŚYĀMA (ĀRYAKA). A Sanskrit writer, minister of the king Tukoji of Tanjore (*r.* 1728-35) and author of *Veṅkaṭeśa-charita* (a poem narrating the story of Lord Veṅkateśvara of Tirupati), *Ābodhākaram* (narrating the stories of Nala, Kṛishṇa and Hariśchandra simultaneously), *Kalidūshaṇa* (a poem which can be read both in Sanskrit and Prakrit), *Prachaṇḍarāhūdaya* (an allegorical play, refuting the views put forth in the play *Saṅkalpa-sūryodaya* of Veṅkaṭanātha Vedāntadeśika), *Ḍamarūka* (a *Prahasana*, which is a collection of select scenes), *Madana-sañjīvana* (a Bhāṇa), *Ānanda-sundarī* (a Saṭṭaka) and of comms. on *Śakuntalā*, *Mahāvīra-charita*, *Veṇīsaṁhāra*, *Bhojachampū*, *Daśakumāra-charita* and *Uttara-rāma-charita* (written in a single night of Rāmanavamī). He also completed the drama *Mahāvīra-charita* by adding the last two Acts; his *Navagraha-charita* is a Saṭṭaka in Prakrit. In all he is said to have composed 64 works in Sanskrit, 20 in Prakrit and 25 in other dialects. His wives Sundarī and Kamalā wrote a comm. on *Viddhaśālabhañjikā* (q.v.).

GHATAGE, A.M. A modern writer, whose chief works are: *Mahārāshṭrī Language and Literature* (1936), *Introduction to Ardha-Māgadhī* (1941), *Repetition in Prakrit Syntax* (1939) and *Kahāṇayatigaṁ—A Prakrit Reader* (Kolhapur, 1951); his articles are: 'Instrumental and Locative in Ardhamāgadhī' (1937) and 'A Locative Form in *Paŭmachariya*' (1957). He ed. *An Encyclopaedic Dictionary of Sanskrit on Histotrical Principles* (Vol. I, Pts. 1,2, Poona, 1976).

GHAṬAKARPARA. Traditionally one of the *Nava-ratnas* in the court of Vikramāditya and author in Sanskrit of *Ghaṭakarpara-kāvya* (q.v.), a lyric poem. See *Ghaṭakarpara-kāvya*.

GHAṬAKARPARA-KĀVYA. A Sanskrit poem, attributed to a poet named Ghaṭakarpara; some think that it was composed by Kālidāsa.

It describes in 22 stanzas a message which a young wife sends through the cloud to her absent husband at the beginning of the rains. It thus describes a situation, the reverse of that depicted in the *Meghadūta* (q.v.). The poem owes its title to the fact that the poet, at the close, offers to carry water in a broken jar for anyone who can surpass him in *Yamakas* and alliterations.

GHĀṬE, V.S. A Sanskrit scholar, whose chief work: *Lectures on the Ṛigveda* (1915; a collection of 13 lectures delivered by the author in the Bombay University) presents original and critical discussion on all the aspects of *Ṛigveda*; the book has been tr. into Hindi by Delhi University in 1976. Ghāṭe's other chief work is *Vedānta*.

GHOSH, B.K. A modern Sanskrit scholar, whose chief work is: *Linguistic Introduction to*

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Sanskrit. See *Geiger.*

GHOSH, J.C. An Indian scholar, whose chief works are the study of the historical data of *Udayasundarī-kathā*, *An Epitome of Jainism* (Calcutta, 1917; jointly with Nāhar) and an article 'Erānamśā and Subhadrā.'

GHOSH, M.M. An Indian scholar, whose chief works are the Eng. tr. of *Nāṭyaśāstra*, a new ed. of *Karpūramañjarī* (Calcutta, 1934, with a long Introduction) ed. and Eng. tr. of Ramatarkavāgīśa's *Prakṛita-kalpataru* (Calcutta, 1954) and an article 'Māhārāshṭrī—a later phase of Śaurasenī' (1933).

GHOSHAL, SARAT CHANDRA. A modern scholar, whose chief works are : Eng. trs. of *Dravyasaṅgraha* (Arrah, 1917) and of *Parikshāmukham* of Māṇikyanandi (Lucknow, 1940); his expositions have enabled Jainism to find a creditable place in some of the important histories of Indian Philosophy.

GHULE, KṚISHṆA SHĀSTRĪ. A modern Indian scholar, whose chief work is *Ghule Lekha Saṅgraha*, dealing with Śaivism.

GHURYE, G.S. A modern scholar, whose chief works are: *Caste and Races in India* (London, 1932), *Religious Consciousness*, and *Indian Costume* (Bombay, 1951); he has written articles on Purāṇic studies, in which he has criticised the views of Pargiter.

GILDEMEISTER, J.-G. A German Indologist, whose chief work *Bibliotheca Sanskritae sive recensus librorum Sanskritorum* (1847) mentions about 230 ed. texts.

GIRIDHAR SHARMĀ CHATURVEDĪ. A modern Vedic scholar, whose chief work in Hindi is *Vaidika Vijñāna aur Bhāratīya Saṁskṛiti.*

GIRNAR INSCRIPTION: A Sanskrit inscription of Mahākshatrapa Rudradāman I, carved on a rock at Girnar near Junāgarh in Kathiawar; it celebrates an event of about A.D. 150. It is a high-flown Sanskrit prose composition.

GĪTĀ. (Full title *Bhagavadgītā* or 'The Song of the Lord'). Kṛishṇa's discourse to Arjuna on the battlefield, it forms part of the *Mahābhārata* (Bk. VI, Chaps. 25-42). It consists of about 700 verses divided into 18 chapters.

When the hosts of the Kauravas and the Pāṇḍavas are drawn up in array against each other, Arjuna, touched with compunction for the slaughter on both sides and reluctant to fight his own kinsmen in the opposite camp, appeals to Kṛishṇa for guidance; hence Kṛishṇa's discourse. Krishṇa exhorts and encourages Arjuna to fight his own kinsmen as a duty or *dharma.* See *Mahābhārata* for full story.

The *Gītā* does not give a cut-and-dried system of philosophy or formal theology but deals with all the major problems thereof, such as the soul, the Absolute God, creation and perfection. A manual of spiritual discipline, it discusses the path of devotion to the personal God (*bhakti-yoga*), philosophical discrimination (*jñāna-yoga*), right activity (*karma-yoga*), and concentration (*rāja-yoga*). It emphasises, however, the performance of duty following one's inborn nature (*dharma*) by those still identified with the body and the world. Such duty must be performed in a detached spirit, the doer surrendering the results to God. Relinquishment of duty is prescribed only for those who have realized the world's unreality. A very popular book among the Indians and highly praised by western scholars, it contains suggestions which help man in solving the various problems of practical life.

Of the several comms. on the *Gītā* by Indian writers, the chief ones are by Śaṅkara, Rāmānuja, Madhva, Vallabha, Nimbārka and Jñāneśvara. Of the modern commentators, the chief are Bāl Gangādhar Tilak, Śrī

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Aurobindo and Mahātmā Gāndhī.

There are differences of opinion about the *Gītā* being a genuine part of the original *Mahābhārata*. The adherents of the view that it is a later addition to the epic hold that the original *Gītā* must have been composed as early as the 2nd cent. B.C. and assumed its present form in the early centuries of Christian Era.

GĪTĀ-BHĀSHYA. A Sanskrit comm. on the *Gītā* by Rāmānuja (q.v.).

GĪTA-GOVINDA. A Sanskrit devotional lyric by Jayadeva (fl. 12th cent.) in praise of Lord Kṛishṇa, which consists of 12 cantos and 24 ashṭapadīs. Jayadeva's wife Padmāvatī danced with Jayadeva in accompaniment to his tunes.

The poem describes in a very attractive style the erotic sports of Kṛishṇa and Rādhā at Vṛindāvana. Rādhā's separation, Kṛishṇa's sports with other cowherd women, Rādhā's anguish, her yearning for union and jealousy, request to Kṛishṇa by Rādhā's friend, Kṛishṇa's return, penitence and appeasement of Rādhā, and finally the blissful reunion—all are described in the poem. The various stanzas are accompanied by indications as regards the *tāla* and *rāga* ; the work is a blending of the stanzas that are to be recited and those to be sung. Jayadeva's style is very simple ; his poetry is the best specimen in the whole of Sanskrit literature of complete harmony in sound and sense.

The form of the poem is extremely original and so it has been variously styled as a pastoral (Jones), a lyric drama (Lassen), a melodrama (Pischel), an opera (Levi), and a refined Yātrā (von Schroeder). It soon became so popular that it inspired many other works of similar nature. There are over forty comms. on this work produced in different parts of India, which testifies to its wide popularity.

GĪTĀLAṄKĀRA. A Sanskrit work on music, attributed to Bharata (q v.), which consists of 15 chapters and deals with the topics : *Gīta-lakshaṇa, Kaṇṭha-śuddhi, Gīta-dosha, Svara-lakshaṇa, Grāma, Mūrchhanā, Tāna, Mātrā, Laya, Sthāna-lakshaṇa, Yati, Āsya, Rasa, Varṇa* and *Bhāshā-lakshaṇa.*

GLASENAPP, HELMUTH VON (1891-1963). A German Indologist, who has produced a large number of big illustrated works on India : its religious philosophy, its literature, peoples and life. He has brought out a study of the philosophy of the *Yoga-vāśīshṭha* and the *Adhyātma Rāmāyaṇa.* Among his more popular books are an anthology of Indian poetry, a profusely illustrated volume of India's sacred places. *From Buddha to Gandhi* and *India as Appearance and Experience* (a travel record and an account of the expansion of India). His other works are : *Study of Diṭṭhivāya, Study of Tisaṭṭhi-mahā-purisa-guṇālaṅkāra, Essai de bibliographie Jaina* (1906), *Die Lehre von Karman in der Philosophie der Jainas* (1915 ; Eng. tr. *The Doctrine of Karman in Jaina Philosophy,* 1942), *Der Hinduismus* (1922), *Der Jainismus* (1925 ; a massive work), *Brahma und Buddha* (1926), *Buddhische Mysterien* (1940), *Vedānta und Buddhismus* (1950 ; Eng. tr. 1958), *Buddhism in India and the Far East* (1936) and *The Wisdom of the Buddha* (1946), See *Ruckert.*

GNOLI, RANIERO. A modern Italian Indologist, whose chief works are an excellent ed. of the Ist Chap. of the *Pramāṇavārttika* under the title *The Pramāṇavārttikam of Dharmakīrti* (Rome, 1960) and *Aesthetic Experience according to Abhinavagupta* ; he has also ed. the *Tantrasāra* of Abhinavagupta, with tr. and notes.

GOBHILA. A Sanskrit author of the celebrated *Gobhila-gṛihya-sūtra* and a *Gobhila-smṛiti* ; his date is uncertain.

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GOBHILA-GṚIHYASŪTRA. See *Gṛihyasūtra.*

GODA VARMĀ, YUVARĀJA (1800-51). Prince of Cranganore, who was proficient in Śāstras and Kāvyas. His best-known work is *Rasasadana-bhāṇa*, a monologue ; his *Rāmacharita*, a poem, was completed by Kochchuṇṇi Tampurān (1855-1926), who wrote also Goda Varmā's life in *Vidvad-Yuvarāja-charita*. Kochchuṇṇi Tampurān's poem, *Tripuradahana* shows exquisite poetry.

GODABOLE, N.B. A Sanskrit scholar, whose chief works are : the ed. of *Mṛichchhakaṭika* (1 896), ed. of *Meghadūta* (with the comm. of Mallinātha), ed. of *Śakuntalā* (along with K.P. Parab; with the comm. of Rāghavabhaṭṭa; 1883) and ed. of *Ratnāvalī* (along with K.P. Parab).

GODĀVARA MIŚRA. A Sanskrit writer on Yoga, who was Rājaguru and Mantrī of Gajapati Pratāparudra of Orissa (*r.* 1497-1540) and was author of *Yoga-chintāmaṇi*, a compendium based on the principles and practices of Yoga as enjoined by Patañjali, Vyāsa, Vāchaspati and Bhoja.

GODDARD, D. An American Indologist, whose chief works are : *The Buddha's Golden Path* and *Buddhist Bible* (1956).

GODE, P.K. A modern scholar, who has made original contributions to the Sanskrit studies in several volumes under the titles: *Studies in Indian Literary History* and *Studies in Indian Cultural History*; his chief studies are on the dates of the various commentators of the *Vāsavadattā*, on the Bharata and Ādibharata problem, on the date of the *Bhāgāvata* and of the *Kālikā-purāṇa*. He compiled several descriptive catalogues of MSS. on Alaṅkāra, Saṅgīta, Nāṭya, Kāvya, etc.

GOETZ, HERMANN (1898-). A famous German Indologist, whose chief works are : *Indien: Fünf Jahrtausende Indischer Kunst* (1959; several eds. in 8 languages), *Geschichte Indiens* (1962), tr. A Coomaraswamy's *Geschichte der indischen und indonesischen* Kunst (1927), 'The World Perspective of Indian Art' (Jawāharlāl Nehru Memorial Lecture, New Delhi, 1971) and *Studies in the History, Religion and Art of Classical and Mediaeval India* (Wiesbaden, 1974).

GOGERLY, DANIEL JOHN (1792-1862). A Wesleyan missionary, whose chief works are : tr. of portion of *Khuddaka-pāṭha*; tr. of *Pātimokkha* and ed. and tr. of *Setubandha*; his collected articles on Pali Literature have been pub. in two volumes, under the title *Ceylon Buddhism, being the collected writings of Daniel John Gogerly* (Colombo, 1908).

GOKHALE, B. G. A modern scholar, whose chief work is *Buddhism in Mahārāshṭra : A History.* He at present teaches in the Wake Forest University, U.S.A.

GOKHALE, R.V. A modern Sanskrit writer, who rendered into Sanskrit the Persian classic, *Gulistān* under the title *Pushpodyāna* (Belgaum, 1935, in two parts).

GOKHALE, V.V. (1901-). A modern scholar, who pub. fragments of the Sanskrit text of Asaṅga's *Abhidharma-samuchchaya* (1947), a work of the Yogāchāra school. Jointly with D.D. Kosāmbī, he ed. *Subhāshita-ratnakośa*, which has been pub. in the Harvard Oriental Series.

GOKULANĀTHA. A Sanskrit writer of Mithilā, who was patronised by king Fateh Sāha of Śrīnagar (1615). He is the author of *Amṛitodaya* (a five-act allegorical drama depicting the progress of Jīva from creation to annihilation), *Mudita-madālasā* (in 7 acts on the marriage of Madālasā), *Ekāvali* (on metrics), *Śivastuti* (poem), *Kundakādambarī* (a poem in memory of his daughter Kādam-

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barī) and *Rasamahārṇava* (a comm. on *Kāvya-prakāśa*). He died at the age of 90 at Kāśī.

GOKULANĀTHA UPĀDHYĀYA (fl. 18th cent.). A Sanskrit author of *Vivaraṇa*, a comm. on the *Kavya-prakāśa* (q.v.).

GOLDMAN, ROBERT P. A modern Indologist, who teaches in the University of California at Berkeley. His chief work is: *Gods, Priests and Warriors—The Bhṛigus of the Mahābhārata* (New York, 1977); he has also pub. an article: 'Vālmīki and the Bhṛigu Connection' (*JAOS* 96.1, 1976).

GOLDSCHMIDT, S. A German Indologist, whose chief work is the ed. and German tr. of the Prakrit epic, *Setubandha* (Strassburg, 1880-84). The word-index was prepared by Paul Goldschmidt and the editor.

GOLDSTUCKER, TH. (1821-72). A German Indologist, whose chief works are : German tr. of *Prabodha-chandrodaya* (1842), *Pāṇini—His Place in Sanskrit Literature* (London, 1851), *Mānava-kalpasūtra* (with comm. of Kumārila Svāmin; 1861), *Sanskrit and Culture* and ed. and tr. of *Jaiminīya Nyāyamālā-vistara* (5 Vols. 1872-78); he has made also a study of the twin-gods, the Aśvins.

GOLE, SUSAN. An American Indologist, whose chief work is : *Early Maps of India* (New York, 1976).

GOMBRICH, R.F. A modern British Indologist, who, in collaboration with Margaret Cone, has pub. *The Perfect Generosity of Prince Vessantara* (Oxford, 1977).

GOMMAṬA-SĀRA. Same as *Pañchasaṅgaha* (q.v.). A Jaina Prakrit work, so called, because it contains the essence (*sāra*) of the Jaina doctrine for Gommaṭarāya, i.e., Chāmuṇḍarāya.

GONARDĪYA (fl. probably 2nd cent. B.C.). Appears to have been an authoritative Sanskrit grammarian, whose name has been mentioned in the *Mahābhāshya* (q.v.) several times. Some scholars are of the view that it was the name assumed by Patañjali himself, who belonged to the place called Gonarda.

GONC, KLARA. A modern Indologist of Yugoslavia, who has tr. Śūdraka's *Mṛichchhakaṭika* into Slovenian for the Croatian National Theatre.

GONDA, J. A celebrated modern Dutch Indologist, whose chief works are : *Javanese Brahmāṇḍa-Purāṇa* (2 Vols., 1933), *Javanese Bhīshma-Parvan* (1936), *Ramarks on the Similes in Sanskrit Literature* (Leiden, 1949), *Ancient Indian 'Ojas' 'Aujos' and the Indo-European nouns in-es-/-os*, *Character of the Indo-European Moods*, *Elementary Grammar of the Sanskrit Language* (in Eng. tr.), *Ramarks on the Sanskrit Passive* (1951), *La place de la particule Negative na dans la Phrase en Vieil Indieh* (1951), *Sanskrit in Indonesia* (Nagpur, 1952), *Remarques sur la Phrase active—et Moyenne en Langue Sanscrite*, *Ancient Indian Kingship from the Religious Point of View* (Leiden, 1966), *Visṇuism and Śivaism*, *Change and Continuity in Indian Religion* (The Hague, 1965) and a paper 'Old Javanese Agastya Purāṇa'.

In the Vedic field, his works are : *Maṇḍūka-sūkta in Ṛigveda* (1948; in this he asserted that the original spirit of all Vedic words is mixed with magic and religion), *Notes on Brahmaṇ* (1950; study of the word Brahma), *Four Studies in the Language of the Ṛigveda* (study of four words), Eng. tr. of *Ṛigvidhāna*, *Eye and Gaze in the Ṛigveda*, *Aspects of Early Vishṇuism* (1954; study of the Vedic Vishṇu), *Some Observations on the Relations between 'Gods' and 'Powers' in the Veda, etc.* (1957; discussion on Vedic deities), *The religion-en Indians-I-Veda unt Alterer Hinduismus* (a collection of essays on Vedic religion). *'The*

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Vedic God Mitra (1972), *Vedic Literature* (1975), *The Dual Deities in the Religion of the Veda* (1974), *Loka, World and Heaven in the Veda, The Savayajña, Stylistic Repetitions in the Veda, The Meaning of the Sanskrit term Dhāman, Triads in the Veda* (1976), *The Ritual Sūtras* (1977), *Mediaeval Religious Literature in Sanskrit* (1977) and *Vedic Hymns not employed in the solemn rituals* (1978). Gonda is at present engaged in the study of 'The Middle Voice in the Ṛigveda', 'Studies on Vedic Mantras' and 'Studies on Definite Vedic Hymns'.

Gonda's *Aspects of Early Vishṇuism* is of very great value in elucidating benevolent traits of Vishṇu's nature by virtue of which he was destined to rise to the supreme position in Hinduism.

GOṆIKĀPUTRA. An ancient Sanskrit grammarian mentioned by Patañjali in his *Mahābhāshya* (q.v.); some scholars identify him with Patañjali himself.

GOONERATNE, E.R.J. A Ceylonese Indologist, whose chief works are: Eng. tr. of *Aṅguttara-nikāya* (1913), ed. of *Dhātukathā, Study of Pajjamadhu* (1887), ed. of *Telkaṭāhagāthā* (1884) and ed. of *Vimānavatthu* (1886).

GOOSSENS, ROGER. A modern Belgian scholar, whose chief work is a thesis of Greek and Vedic mythology with special reference to Rudra-Śiva.

GOPĀL VEDĀLAṄKĀR. A modern Sanskrit scholar of Hyderabad, whose special study is on Māgha and Bhāravi.

GOPĀLA BHAṬṬA (fl. 16th cent.). A South Indian Brāhmaṇa, a follower of Chaitanya and a prominent figure in the history of Bengal Vaishṇavism. One of the six Gosvāmins of Vṛindāvana, he is the author in Sanskrit of *Haribhakti-vilāsa* (q.v.); *Satkṛiyāsāradīpikā*, dealing with sacraments, is also attributed by some scholars to him.

GOPĀLA BHAṬṬA (fl. 18th cent.). A Sanskrit writer (son of Harivaṁśa Bhaṭṭa) and author of *Sāhitya-chūḍāmaṇi* (a comm. on *Kāvya-prakāśa*) and *Rasa-taraṅgiṇī* (a comm. on Rudrabhaṭṭa's *Śṛiṅgāra tilaka*).

GOPĀLA-CHAMPŪ. A Sanskrit work in mixed prose and verse by Jīva Gosvāmin (q.v), which is based on the tenth canto of the *Bhāgavata* (q.v.). The work, completed in 1588, describes Kṛishṇa's early childhood and youth in a rhetorical style.

GOPĀLĀCHARIAR, A.V. (fl. early 20th cent.). A Sanskrit writer of Śrīvaishṇava sect, who was a native of Tiruchirapalli. His *Sandeśadvaya-sarasvādini* gives a detailed comparative study of the *Megha-sandeśa* and the *Haṁsa-sandeśa*.

GOPĀLĀCHĀRYA UTGIKAR. A Sanskrit writer of Mahārāshṭra, who is the author in prose of the *Pūrṇakathā-taraṅgiṇī* (Part I, Bombay, 1917).

GOPĀLA IYENGAR, A. See *Yaduvṛiddha-sauhārda*.

GOPĀLAKṚISHṆA BHAṬṬA (fl. 14th cent.). Author of *Rasendra-sāra-saṅgraha* (q.v.), an Āyurvedic treatise in Sanskrit.

GOPĀLANĀRĀYAṆA BAHURA. See *Udayarāja*.

GOPĀLA PILLAI, N. A modern writer, who has tr. into Sanskrit selections from the works of three distinguished poets of Kerala; Uloor Parameśvara Aiyer, Vallathol Nārāyaṇa Menon and Kumaran Asan, under the title: *Sītavichāra-laharī* (Trivandrum, 1942).

GOPĀLA ŚĀSTRĪ. (fl. 20th cent). A modern Sanskrit writer, whose *Atirūpa-charita*, a romance, was pub. in the *Sahṛidayā*, Śrīraṅgam.

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GOPĀLA SHĀSTRĪ DARŚANAKESARĪ. A modern Sanskrit grammarian, whose chief works are: *Pāṇinīya-prabodha* and *Pāṇinīya-nāṭakam*.

GOPATHA-BRĀHMAṆA. See *Brāhmaṇa*.

GOPENDRA TIPPA BHŪPĀLA (fl. 15 cent.). A scion of the Sāluva dynasty of Vijayanagara and author in Sanskrit of *Tāladīpikā*, a work on music (in three chapters) on Mārga and deśī Tālas, and of a comm. on Vāmana's *Kāvyālaṅkāra-sūtra-vṛitti* (q.v.).

GOPEŚVARA (fl. 18th cent.). A Sanskrit philosopher of the *Śuddhādvaita* school, who was honoured as 'Sarvajña', and who wrote the comm. *Raśmī* (on the comm. *Prakāśa* of Purushottama on *Aṇubhāshya*) and *Bhaktimārtaṇḍa* (analysing the doctrine of Bhakti).

GOPIKĀMOHAN BHAṬṬĀCHĀRYA (1930-). A Sanskrit scholar, whose chief works are: *Studies in Nyāya Vaiśeshika*, ed. of *Jñāna-lakshaṇā-vichāraraha*ɔ*ya* (a work on Indian logic), ed. of *Meghadūta-ṭīkā* of Krishṇapati, *Some Problems of Indian Logic in Historical Perspective* and *Navya-Nyāya* (1978).

GOPINĀTHA BHAṬṬĀCHĀRYA. A modern scholar, who has ed. Annam Bhaṭṭa's *Tarka-saṅgraha* and *Dīpikā*.

GOPĪNĀTHA CHAKRAVARTIN. (fl. *c.* 15th cent.). A Sanskrit dramatist and author of a *Prahasana*: *Kautuka-sarvasva* (q.v.), composed for the Durgā-pūjā festival of Bengal.

GOPĪNĀTHA RAO, T.A. A modern scholar, whose chief work is *Elements of Hindu Iconography* (2 Vols., Travancore, 1914).

GORRESIO, GASPARE (1808-91). An Italian Indologist, whose chief work is the ed. and tr. into Italian of the *Rāmāyaṇa* (1843-67).

GOSWAMI, BHAGABAT KUMĀR. A modern scholar, whose chief work is *The Bhakti Cults in Ancient India* (Calcutta, 1922).

GOSWAMI, K.G. An Indian scholar, whose chief work *A Study of Vaishṇavism* (1956) deals with the chequered history of the Vaishṇava religion in the light of epigraphic, numismatic and other archaeological material.

GOTAMA (fl. *c.* 500 B.C.). Also called Gautama, he is the author of *Nyāya-sūtra* (q.v.), the earliest Sanskrit treatise on Nyāya philosophy.

GOTHONI, RENE (1950-). A Finnish scholar, whose special field of study is the Buddhist monastery.

GOUDRIAAN, T. A Dutch Indologist, who in collaboration with S. Gupta and D.G. Hoens, has pub. a book *Tantrism* (1978). He is at present working on 'Problems of Balinese Religious Literature in Sanskrit' and with S. Gupta on 'Tantric Literature'.

GOUGH, ARCHIBALD EDWARD. An Indologist, whose chief works are: *The Philosophy of the Upanishads* (London 1882) and Eng. tr. of *Sarva-darśana-saṅgraha* by Mādhava-Sāyaṇa (jointly with E.B. Cowell).

GOVARDHANA (fl. 12th cent.). Author of the Sanskrit lyric poem *Āryā-saptaśatī* (q.v.), he was son of Nīlāmbara Somyajin, had a brother Balabhadra and a pupil Udayana. He enjoyed the patronage of king Lakshmaṇasena of Bengal (*r.c.* 1185-1205). According to Jayadeva, whom he mentions in his *Gīta-govinda*, none could match Govardhana in erotic compositions.

GOVINDA (fl. middle of 16th cent.). A Sanskrit writer, son of Keśava and author of *Kāvya-pradīpa* (q.v.), a work on poetics.

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GOVINDA-BHĀSHYA. An original Sanskrit comm. by Baladeva Vidyābhūshaṇa (q.v.) on the *Brahma-sūtra* (q.v.). The comm. was written because the followers of Rāmānuja, Nimbārka and Vallabhāchārya tauntingly said that while each of the older Vaishṇava sects had their special Bhāshyas on the *Brahma-sūtra*, the followers of Chaitanya had none. According to this work, the individual is different from God. It is one of those works, which furnish the philosophical basis for the Vaishṇavas of Bengal.

GOVINDĀCHĀRYA SVĀMIN. A. A modern scholar whose chief work is: Life of *Rāmānujāchārya* (Madras, 1906); he wrote also articles on Pañcharātra literature and on Vasudeva.

GOVINDADĀSA (fl. probably end of 16th cent.). Author of *Bhaishajya-ratnāvalī* (q.v.), an Āyurvedic work in Sanskrit.

GOVINDA DĪKSHITA. A Sanskrit court-poet of Raghunātha Nāyaka (*r.* 1600-32) of Tanjore, who was a minister of this family of rulers for three generations. A patron of letters, numberless grants were made by his kings at his instance for construction of several maṇḍapas and bathing ghats on Kāverī. A true Brāhmaṇa, who performed all the sacrifices enjoined in the Vedas, he is worshipped as a god in the form of Liṅga at Kumbhakonam and at Tiruvadi and as an image at Pattesvaram. His *Sāhitya-sudhā* describes the life and achievements of Raghunātha, while *Saṅgīta-sudhā-nidhi*, a work on music, is also attributed to him.

GOVINDAJIT. See *Sabhyālaṅkaraṇa.*

GOVINDĀNANDA (fl. between 1500 and 1540). A famous writer on the Smṛiti literature of Bengal. Son of Gaṇapatibhaṭṭa of Medināpura, he had the title 'Kavikankanāchārya'. His works are: *Dānakriyā-kaumudī, Śuddhi-kaumudī, Śrāddha-kriyā-kaumudī, Varshakriyā-kaumudī* and *Kriyā-kaumudī* (qq.v.). He also wrote three comms.: *Tattvārtha-kaumudī* (on Śūlapāṇi's *Prāyaśchitta-viveka*), *Artha-kaumudī* (on Srīnivāsa's *Śuddhi-dīpikā*) and a comm. on *Śrāddha-viveka* of Śūlapāṇi. His works are of particular interest to historians on account of numerous authors and works quoted therein.

GOVINDAPRASĀD SHARMĀ 'DADHICHA'. A modern Sanskrit author of *Bhāratetivṛittam* (*Kalyāṇī*, Jaipur, II. 8 ff.), a drama, which presents in 3 Acts, respectively: ancient India, India under the British and Free India.

GOVINDARĀJA (fl. between 1080 and 1140). Son of Bhaṭṭa Mādhava and grandson of Nārāyaṇa, he is the author of a celebrated comm. in Sanskrit on *Manu-smṛiti* (q.v.) and also of the *Smṛiti-mañjarī* (dealing with all the topics of Dharmaśāstra). A *Sahagamana-vidhi* is also attributed to him.

GOVINDA RĀJANAKA (fl. 20th cent.). A Sanskrit poet, who has brought up *Rājatarangiṇī* (q.v.) to modern times.

GOWEN, HERBERT H. An Indologist, whose chief work is *A History of Indian Literature from Vedic Times to the Present Day.*

GRANTOVSKY, E.A. A modern Russian Indologist, who, in collaboration with G.M. Bongard-Levin, has in his Russian book 'From Scythia to India' (1974) examined some questions of the Ancient Indian Mythology connected with the problem of the origin of Indo-Aryans.

GRASSMANN, HERMANN (1809-77). A German Indologist, whose chief works are: *Worterbuch zum Ṛigveda* (Sanskrit-German Dictionary of the words of *Ṛigveda*, useful even today; 2 Vols., 1867-77; reprint 1936) and a German tr. of *Ṛigveda* (2 Pts., Leipzig 1876,

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1877).

GRAY, JAMES. A British Indologist, whose chief works are : ed. and Eng. tr. of *Jinālaṅkāra* (q.v.; London, 1894) and *Ancient Proverbs and Maxims from Burmese Sources or the Nīti Literature of Burma* (London, 1886).

GRAY, LOUIS H. An American Indologist, whose chief works are: ed. and Eng. tr. of Subhandu's *Vāsavadattā*, (191?), of Ballāla's *Bhojaprabandha* and *Indo-Iranian Phonology*.

GREEK, TADIANA. A Russian lady scholar, who is working on the Asian material collected in the Hermitage in Leningard, one of the five great Museums in the West.

GREN-EKLUND, G. A modern Swedish Indologist, whose chief work is: *A study of Nominal Sentences in the Oldest Upanishads* (Uppsala, 1978). He is at present engaged in research on the problems of interpretation in the Upanishads.

GRIERSON, GEORGE ABRAHAM. The first Director of Linguistic Survey of India, constituted by the Government of India in 1894. He submitted after well over 33 years his report of the first Linguistic Survey of India in 1927, pub. in 11 volumes. It has become the source of practically all the major research in the field of Indian and General Linguistics. His other works are the pub. of different portions of *Prākṛitakalpataru* of Rāmatarkavāgīśa, *Modern Vernacular Literature of Hindustan*, important articles: 'Rājaśekhara on the Home of Paiśāchī' (1921), 'Paiśāchī and Chulikāpaiśāchī' (1923), 'The Monotheistic Religion of Ancient India' (1909), 'The Bṛihatkathā in Mārkaṇḍeya' (1913), 'Apabhraṁśa according to Mārkaṇḍeya and the Dhakkī Prakrit' (1913), 'The Prakrit Dhātvādeśas according to the Western and the Eastern Schools of Prakrit Grammarians' (Calcutta, 1924) and 'The Eastern School of Prakrit Grammarians' (Calcutta, 1925). He collected 82 songs of poet Vidyāpati from various singers; he wrote also articles on the Bhāgavata religion.

GRIFFITH, RALPH T.H. A celebrated English Indologist, whose Eng. tr. of *Ṛigveda* appeared at first in four volumes (1889-92; repub. in 2. Vols., 1896-97; third ed. 1926) and of *Sāmaveda*, a metrical one, in two parts (1893, 1907, new ed. 1916, 1926), of the Śukla *Yajurveda*, (third ed. 1957) and of the *Atharvaveda*, with a popular comment in two volumes (1895-96; new ed. 1916); he pub. the metrical tr. of all the four Vedas (1889-1899). He also tr. into English Vālmīki's *Rāmāyaṇa*.

GṚIHASTHA-RATNĀKARA. A huge Sanskrit Smṛiti digest in 68 chaps. by Chaṇḍeśvara (q.v.), dealing with the duties of a householder (*Gṛihastha*). Forming part of the author's *Smṛiti-ratnākara* (q.v.), it also prescribes duties of different castes.

GṚIHYA-SŪTRA. A part of the *Kalpa-sūtra* (q.v.). See *Vedāṅga* (Kalpa-sūtra).

GRIMM, GEORGE (1868-1945). A German Indologist, whose chief works are : *The Doctrine of the Buddha: the Religion of Reason and Meditation* (1958) and *Buddhist Wisdom : The Mystery of the Self*.

GRINTSER, P.A. A modern Russian Indologist, whose important work in Russian on the classical epics of ancient India is: 'Ancient Indian Epics, Genesis and Typology' (1974), in which the theory of the oral origin of the ancient Indian epics has been elaborated and its correlation with other monuments of World Epic and mythological traditions established. His other contributions in this field are : 'Epic formulas in the *Mahābhārata* and the *Rāmāyaṇa*' in the 'Typological Researches in Folklore' (1975), 'Karṇa in the *Mahābhārata* and *Achilles* in the Illiad' in 'Historical and

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Philological Researches' (1974) and 'Epic' in 'Culture of Ancient India' (1975). In the series 'Writers and Thinkers of the East', he is publishing a book: 'Bhāsa—An Outline of His Creative Work'.

GRISWOLD, H.D. An Indologist, whose chief works are : *Religion of the Ṛigveda* (1923) and *God Varuṇa in the Ṛigveda.*

GRONBECK, V. A Danish Indologist whose chief work *Mystikera l' Europa og Indien* (1925) contains a chapter on the Buddha.

GRONSSET, R. (1885-1952). A French Indologist, whose chief works are : *In the Footsteps of Buddha* (1932) and *Bṛihattara-bhārata* (Marathwada University, Aurangabad, 1960).

GROSLIER. A French Indologist, whose chief works are : *Indo-Chine, carrefour des Arts* (Paris, 1960) and *Angkor, etc.* (Paris, 1956).

GRUNWEDEL, ALBERT (1856-1935). A German Indologist, whose chief works are : *Study of Rūpasiddhi, Buddhistische Kunst in Indien* (Berlin, 1893) and works in German on Turfan and Chinese Turkestan expeditions. His *Buddhist Art in India* is in Eng. translation.

GUBERNATIS, ANGELO DE. An Italian scholar, whose *Zoological Mythology* (Eng. tr. London, 1873; originally written in Italian) deals with three categories of animals (of the land, of the mid-region and of water) in the Indo-European mythology, the starting point of the treatment always being *Ṛigveda.* His other chief works are : *Letture sopra la Mitologia Vedica* (Firenze, 1874; on the comparison of Vedic myths with Christian Concepts) and *Fonti vediche dell' Epopea* (Firenze, 1867), which characterises the *Ṛigveda* as the *Bible* of the Aryans.

According to Gubernatis, mythology without war is unthinkable. Following this line of argument, he discusses the different representations of the heavenly war in all the Maṇḍalas of the *Ṛigveda,* one after another. For him, Vasishṭha, Viśvāmitra, and Sudās are all mythical characters; even in the *Rāmāyaṇa*, Laṅkā is the cloud or the night; Rāma is Vishṇu or Indra, that is, the Sun; Sītā is Ushas or the dawn; the monkeys are the rays of the Sun. He has written also a book (1878-82) on Botanical Mythology, as also a kind of cultural encyclopaedia of India.

GUENTERT, HERMANN. A German Indologist, whose chief work *Der Arishe Weltkönig und Highland* (1923) discusses the Aryan mythology.

GUENTHER, HERBERT V. (1917-). An Indologist, who has made notable contribution to the study of Tibetan philosophy; his main works are : *sGam-po-pā. Jewel Ornament of Liberation* (London, 1959), *The Life and Teachings of Naropa* (Oxford, 1963), *Treasures on the Tibetan Middle Way* (Leyden, 1966), *Yuganaddha* (on the Buddhist Tantric life), *The Royal Song of Saraha* (Seattle, 1969), *Buddhist Philosophy in Theory and Practice* (London, 1972), *The Tantric View of Life* (1972), *Tibetan-Buddhism in Western Perspective* and *Philosophy and Psychology tn the Abhidhamma* (Berkeley, 1976).

GUERINOT, A. A French Indologist, who ed. *Jīvavichāra* of Śāntisūri (1902) with a French tr.; wrote *Repertoire d' epigraphie Jaina* (Paris, 1908); and *La religion D' Jaina* (Paris, 1927); he is also the compiler in French of a bibliography of Emile Senart.

GULIK, R.H. VAN. A modern Indologist, whose chief work is *Siddham* (Nagpur, 1956).

GUMĀNI (fl. later than 12th cent.). A Sanskrit poet and author of *Upadeśa-śataka,* which moralises on some myths and legends from the Epics and Purāṇas.

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GUNABHADRA. See *Jinasena*.

GUṆACHANDRA (fl. 1082). A Prākṛit poet and author of *Mahāvīra-chariya* (q.v.), a poem on the life of Mahāvīra. He was a pupil of Sumativāchaka and was patronised by Prasannachandra Sūri, a pupil of Jinachandra Sūri; he belonged to Chandrakulinagachchha.

GUṆACHANDRA (fl. 1100-1175). A pupil of Hemachandra (q.v.) and joint author of the Sanskrit *Nāṭya-darpaṇa* (q.v.).

GUṆĀḌHYA (fl. prior to A.D. 400). A Prakrit poet and the author of the lost *Bṛihatkathā* (q.v.). According to one tradition, he was born at Pratishṭhāna and became a favourite of king Sātavāhana. Another tradition makes him a resident of Mathurā enjoying the patronage of king Madana of Ujjayinī. The legend goes that, as a result of losing a rash wager with his contemporary scholar, Sarvavarman (author of *Kātantra* grammar), he retired to the Vindhya forest, abjured the Sanskrit language and wrote in Paiśāchī Prakrit.

GUṆARATNASŪRI. A Jaina Sanskrit writer of Hemachandra school of grammar. A pupil of Devasundarasūri, he is the author of *Kriyā-ratna-samuchchaya* (1409) on the use of conjugational peculiarities of the most important Sanskrit roots.

GUṆAVISHṆU (fl. prior to A.D. 1100). A Sanskrit scholar, who wrote a comm. on the *Sāmaveda-mantra-brāhmaṇa* under the title *Chhāndogya-mantra-bhāshya*.

GUNDE RĀO HARKARE (fl. 20th cent.). A Sanskrit writer of Gadwal, who has tr. into Sanskrit *A Mid Summer Night's Dream* and some Acts of *Hamlet*; he also tr. five chapters of the *Korān* into Sanskrit (1945).

GUNE, PANDURANG DAMODAR. An Indian scholar, whose chief works are the study of the Jaina version of the legend of Pradyota, Udayana and Śreṇika (1920), ed. of *Bhavisayatakahā* (1923; jointly with Dalal), *Brāhmaṇa Quotations in the Nirukta* and studies in linguistics.

GUPTA, C.B. A modern scholar, whose chief work is *The Indian Theatre*.

GUPTA, D.K. A modern Sanskrit scholar, whose chief works are : *A Critical Study of Daṇḍin and His Works* (1970) and *Society and Culture in the time of Daṇḍin* (1972).

GUPTA, R.D. A modern Sanskrit scholar, who has pub. *A Catalogue of Sanskrit Manuscripts in the Vrindāban Research Institute* (Pt. I, Vrindaban, 1975).

GUPTA, S. A Sanskrit scholar, who has pub. tr. of *Lakshmī Tantra* into Dutch (1972). He is at present preparing the work: 'The Philosophical and Ritual Concepts of the *Pañcharātra*'. See *Goudriaan, T.*

GUPTA, S.M. A modern scholar, whose chief work is *Sūrya, the Sun-God*.

GURNER, C.W. See *Johnston, E.H.*

GURUDUTT VIDYĀRTHĪ (1864-89). A Sanskrit scholar, whose chief work is : *Terminology of the Vedas*; *Gurudutt Granthāvalī* is a collection of his writings, which includes his comms. on *Iśa*, *Māṇḍūkya* and *Muṇḍaka* Upanishads.

GURUGUṆA-RATNĀKARA. See *Somachāritragaṇi*.

GURUKKAL, V.K.K. A Sanskrit poet, whose chief work *Śrīguru-gītā* (Tellicherry, 1977) is a narrative poem in 200 verses on the life of Vāgbhaṭānanda.

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GURUMŪRTI, S.V. A modern Sanskrit author of *Bhāratīyam-sāmadṛikyam* (*Saṁvit*, VII, 1970-71), a Sanskrit drama, dealing with Indian unity.

GURUSVAMĪ SASTRIGAL. A modern Sanskrit poet, whose chief work is *Nalodanta.*

GUSEVA, N.R. A senior Russian Indologist, who is now attached to the Institute of Ethnography; she is the author in Russian of 'Hinduism, History of Formation, Worship Practice' (1977) and 'Hinduism : Mythology and its Roots', *Problems of History* (No. 3, 1973). Her field of study is Hindu Saṁskāras.

GUSSNER, ROBER. A modern American Indologist, whose chief study is on the *Stotras* of Śaṅkarāchārya.

GYANI, S.D. A modern scholar, whose chief work is *Agni Purāṇa—A Critical Study* (Benares, 1964); he has written also several articles on Purāṇic studies.

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HAAS, G.C.O. A modern scholar, whose chief work is the Eng. tr. of *Daśarūpam of Dhanañjaya* (New York, 1912), pub. in the Columbia University Indo-Iranian Series.

HACKER, PAUL (1913-). A modern German Indologist, whose chief studies are on *Upadeśasāhasrī*, *Gadya-prabandha* (tr. and annotated, 1949), *Die Schüler Śaṅkara's* (1950) on Vivarta (1953) and on Vimuktāman's *Ishṭasiddhi*.

HACKMANN. A modern Indologist, whose chief work is *Buddhism as a Religion*.

HAHN, MICHAEL. A modern German Indologist, who ed. and tr. Chandragomin's *Lokānanda-nāṭaka* (Wiesbaden, 1974) and pub. *Haribhaṭṭa and Gopadatta—Two authors in the succession of Āryaśūra* (Tokyo, 1977).

HAJEK LUBOR(1921-). A Czech art critic, who studies Indian art at the National Gallery, Prague.

HĀLA. See *Gāthā-saptaśatī*.

HALĀYUDHA (fl. 10th cent.). A Sanskrit author of *Kavirahasya* (q. v.), the lexicon *Abhidhāna-ratnamālā* (q.v.) and of a comm. *Mṛitasañjīvini* on Piṅgala's *Chhandaḥsūtra*. The comm. was composed in honour of king Muñja Vākpati of Dhārā between 974 and 995.

HALĀYUDHA (fl. *c.* 1185-1205). A well-known Sanskrit writer in the history of the Smṛiti digests of Bengal. Son of Dhanañjaya and a Dharmādhyaksha (Chief Judge), he was a contemporary of king Lakshmaṇasena (*c.* 1185-1205). *Brāhmaṇa-sarvasva* (q.v.) or *Karmopadeśinī* is his only work, discovered so far; a *Saṁvatsara-pradīpa* attributed by Raghunandana (q.v.) to him is not accepted his work by some scholars. Two other works, *Dvija-nayana* and *Śrāddha-paddhati-tīkā* are associated with a Halāyudha, whose identity with the present writers is not beyond doubt.

HALĀYUDHA-KOŚA. Another name of *Abhidāna-ratnamālā* (q.v.).

HALBFASS, WILHELM. A modern American Indologist, who teaches in the University of Pennsylvania. His field of specialization is Indian philosophy, Buddhism, Jainism, etc.

HALDER, J.P. A modern scholar, whose chief work is *Early Buddhist Mythology*.

HALEN, HARRY (1943-). A Finnish Indologist of Helsinki, who is preparing a thesis on the Mongolian tr. of the *Lalita-*

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vistara. He has pub. *Handbook of Oriental Collections in Finland: Manuscripts, etc.* (1978) and is now compiling a register of the persons at present engaged in extra-European studies in Finland, with bibliographies.

HALHED, NATHANIEL BRASSEY (1751-1830). An English Indologist, whose chief work is *A Code of Gentoo Laws* (London, 1776), which is an Eng. tr. of the Persian version of the *Vivādārṇava-setu* (q.v.), a compilation of Indian law of inheritance, family law, etc.

HAMILTON, ALEXANDER (1762-1824). An English Indologist, whose chief works are: ed. of *Hitopadeśa* (1811), *A Treatise on Sanskrit Grammar* and *A Key to Chronology of the Hindus* (Cambridge, 1820).

HAMM, FRANK-RICHARD (1920-). A German Indologist, whose chief works are: *Studien zum Mahānisīha* (Hamburg, 1951; in collaboration with his teacher, Schubring), preparation of an ed. of the *Pravrajyāvastu* in the Tibetan *Vinayavastu* of the Kanjur, *Buddhismus und Jainismus* (1964), a study of *Chhāndogyopanishad* and other papers.

HAMMĪRA-KĀVYA. A Sanskrit historical poem by the Jaina writer, Nayachandra (fl. 15th cent.). The work in 14 cantos is the result of a revelation made to him in a dream by king Hammīra himself.

Hammīra tried to uphold the independence of his race and was for a time well successful. In the third year of his reign, Allauddin demanded the extradition of a Mughal nobleman who had taken refuge with Hammīra, but it was refused. The capital of Hammīra was beseiged and in defending the capital, the king fell and his women perished on the funeral pile. The poem describes the heroic deeds of Hammīra; king Jaitrasiṁha's advice to his son Hammīra on politics is very informing.

HAMMĪRA-MADA-MARDANA. A Sanskrit drama in 5 Acts, composed by Jayasiṁha Sūri (q.v.) between 1219 and 1229.

The drama is full of intrigues and incidents and, though purported to commemorate the victory of king Viradhavala over the Muslim ruler, Hammīra (Amir Shikār or Sultan Śams-ud-dunya), in reality it eulogises the king's two ministers, Vastupāla and Tejaḥpāla, describing Vastupāla's skill in diplomacy and repulsion by him of the Muslim invasion of Gujarat. There are several comms. on the play. (Hammīra in this drama is different from the Hindu king Hammīra).

HAMMĪRA-RĀSO. Traditionally an Apabhraṁśa poem by Śārṅgadhara (q.v.), which is no longer extant. It treats of the grim battle between Hammīra, the Mahārāṇā of Raṇathambhor and Alauddin.

HAṀSARĀJA. A Sanskrit scholar, whose *Vaidika-Kośa* (1936) is a dictionary of those Vedic words, whose meanings or explanations have been given in the *Brāhmaṇas*; the *Brāhmaṇa* portion is also tr. into Hindi.

HANAYAMA, S. A modern Indologist, whose chief work is *Bibliography of Buddhism* (Tokyo, 1961).

HANDIQUI, KṚISHṆA KĀNTA. A modern scholar, whose chief works are: the ed. of *Naishadhīya-charita, Setubandha and Yaśastilaka-champū* (qq. v.), with an Eng. tr. and critical notes (Lahore, 1934), of the first work.

HANS RAJ AGARWAL. A modern Sanskrit writer, whose chief works are *Saṁskṛita-sāhityetihāsa* (2 Vols., 1951), *Saṁskṛita-nibandhapradīpa* (1955) and *A Short History of*

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Sanskrit Litrature (revised ed. 1963).

HANSEN, OLAF. A modern German Indologist, who is a student of Schubring; his main interests are comparative Vedic and Iranian studies.

HANUMANNĀṬAKA. A unique Sanskrit drama, known as the work of Hanumān, but which was for a long time lost. There are many legends current about this play but they all agree to this that is now extant is only a recast or reconstruction of the original. It exists in two principal recensions, viz., West Indian (in 14 Acts and 548 verses) redacted by Dāmodara Miśra, and East Indian (Bengali), arranged by Madhusūdana in 10 Acts (720 verses). The former is styled *Hanumannāṭaka* and the latter *Mahānāṭaka*. It is said that Hanumān wrote an account of the life of his deity in the form of a drama. When he came to know that Vālmīki was writing the epic, he thought that his composition would eclipse the sage's work and therefore cast it into the sea. At the instance of king Bhoja of Dhārā (q. v.), the play was recorded on the rocks in fragments, was recast and was made available. The chronology of these two versions is hard to fix with any definiteness. It is clear, however, that in its present form the work contains verses not only from the *Rāmāyaṇa* and the *Hitopadeśa*, but also from the *Bāla-rāmāyaṇa* and the *Anargha-rāghava* (qq. v.) and is in its turn drawn upon by Subhaṭa of the 13th cent. A great portion of this work, however, must be much older, as is suggested by the legends, and also by the fact Ānandavardhana (q. v.) refers to it.

In Act I after the brief Nāndī, there being no prologue, a narrative follows down to the arrival of Rāma at Mithilā for winning Sītā by breaking Śiva's bow; this part of the action is in the form of a dialogue between Sītā, Janaka, Rāma, and others. Narratives lead up to Sītā's marriage and to the scene with Paraśurāma. Act II describes Sītā's love for Rāma and is undramatic. Act III is mainly descriptive and carries the story down to the departure of Rāma and Lakshmaṇa in chase of Mārīcha in deer shape. Acts IV-VII treat of Rāma's return to the deserted hut; Rāma's search for Sītā and departure of Hanumān for Lankā; Hanumān's consolation of Sītā and return; the crossing of the ocean by apes. Act VIII shows Aṅgada's mission to Rāvaṇa. The remaining Acts describe the conflict, conquest and return of Rāma's party to Ayodhyā.

The *Hanumannāṭaka* is not a Nāṭaka in the exact sense of the term; it is described something between an epic and a dramatic composition. It is also described as a *Chhāyā-nāṭaka* (shadow-play). According to Subandhu, this is a *Samagra* type of dramati composition which combines in itself all the different characteristics of all the types of Ṇātāka, but these terms are not found acceptable. The only statement, therefore, that we may safely make about this play for the present, is that it is a literary drama, a play never intended to be acted, as seems to be shown by the several peculiar features such as the prevalence of verse over prose, absence of Prakrit, the large number of characters, the omission of the Vidūshaka, and its plagiarisms from earlier Rāma dramas.' *HCIP, IV, 182.*

HANUMATPRASĀDA ŚĀSTRĪ. A Sanskrit writer, whose chief work is *Kāśmīretihāsaḥ* (a history of Kashmir, 1969).

HANXLEDEN, J. E. A German Jesuit Father, who worked in Malabar from 1699 to 1732. His *Grammatica Granthamia seu Samscrdumica* was the first Sanskrit grammar, written by a European; it was not printed, but was used by Bartholome (q. v.).

HARACHARITA-CHINTĀMAṆI. A Sanskrit Mahākāvya in 32 cantos, by Jayadratha

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(q. v.; fl. early 13th cent.); the printed text is incomplete and runs upto the 45th verse of the 32nd canto.

It is not really a Mahākāvya but a Māhātmya since it is a storehouse of Śaiva myths, practices and beliefs. It relates many legends connected with Śiva and his various Avatāras; eight of these legends are localised at well-known Kashmirian Tīrthas; the local names as recorded by Jayadratha, agree closely with those of the *Rājataraṅgiṇī*. The importance of the work lies in this that it embodies some old and new Śaiva practices and legends.

HARADATTA. A Sanskrit grammarian, son of Padmakumāra and a resident of South India. He composed the *Pada-mañjarī* (q.v.), a valuable comm. on the Kāśikā; his date is uncertain.

HARADATTA. (fl. 1150-1300). A South Indian Sanskrit writer and author of the comm. *Ujjvalā* on the *Āpastamba-dharmasūtra*, of *Anākulā* on the *Āpastamba-gṛihyasūtra*, *Anāvilā* on the *Āśvalāyana-gṛihyasūtra* and the *Mitāksharā* comm. on the *Gautama-dharmasūtra*; *Pada-mañjarī* (q. v.) is also ascribed to him. His works are models of ideal commentaries.

HARADATTA. (fl. early 18th cent.). A Sanskrit poet, son of Jayaśaṅkara of the Gārgya gotra and author of *Rāghavanaishadhīya*, a poem in two cantos, simultaneously narrating the stories of Rāma and Nala.

HARADATTA. See *Vrajarāja Dīkshita*.

HARAKELI-NĀṬAKA. See *Vīsaladeva Vigraharāja*.

HĀRA-LATĀ. A Sanskrit Smṛiti digest by Aniruddha (q. v.), intended for the Sāmavedins; it deals with impurity consequent upon birth and death and also with acts allowed or forbidden during the period of impurity.

HARA, M. A noted Japanese scholar, whose special field of study is epic-purāṇic literature. A pupil of Tsuji, Nakamura and D. Ingalls, he was appointed to hold the chair of Sanskrit in the Imperial University of Tokyo in 1960.

HARAPRASĀDA ŚĀSTRĪ. A celebrated Indian scholar, whose chief works are: ed. of *Saundarānanda*, discovery of the material represented by *Baudha Gān O Dohā*, collection of the material from Nepal, subsequently ed. by B.T. Bhaṭṭāchārya in *Sādhanāmālā* (2 Vols., 1925 and 1928) and *Catalogue of Nepal Palm-Leaf MSS*. By making a thorough and critical examination of the contents of the Purāṇas, he has divided them into six groups in accordance with their subject-matter; he is also of the view that the original number of the Purāṇas was four, which was raised to ten and then to the traditional number eighteen.

HĀRĀVALĪ. A Sanskrit lexicon by Purushottamadeva (q. v.), including synonyms and homonyms. Like the author's *Trikāṇḍaśesha*, it contains a rich store of very rare terms, many of which are from Buddhist texts.

HARA-VIJAYA. A Sanskrit Mahākāvya in 50 cantos by Rājānaka Ratnākara (q. v.), which treats of the story of the destruction of the demon Andhaka by Śiva. Though born blind, the demon had obtained sight by hard penance whereupon he became a source of trouble to gods; hence killed by Śiva. In spite of the presence of some good stanzas, the work betrays a deplorable lack of proportion and shows excessive fondness for *Yamakas*. The last few cantos of this poem are held to be spurious on the ground that Alaka, the author's pupil, has written comm. upto the middle of the 46th canto.

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HARDY, EDMUND. A German Indologist, whose chief works are: *Die vedische-brahmanische periode der Religion des alten Indiens* (Munster, 1893), *Indische Religions-geschichte* (Leipzig, 1898), ed. of *Netti-pakaraṇa*, ed. of *Paramattha-dīpanī* and *Notes for ed. of Petavatthu*. His treatment of the Vedic religion is of the nature of a straight-forward statement rather than of a critical exposition.

HARDY, R. SPENCE (1803-68). A Wesleyan missionary, who pub. several works based on Siṁhalese sources; his works are: *Eastern Monachism* (London, 1850), *Manual of Buddhism in its Modern Development* (1860) and *The Legends and Theories of the Buddhists* (1866).

HARE, E.M. (1893-1955). An English Indologist, whose chief works are tr. of *Aṅguttaranikāya* (1934-35) and of *Suttanipāta* (1945).

HARIBĀBĀ PURĀṆIKA. See *Bhayalīkar, Annājī Rāmachandra.*

HARIBHADRA (fl. 2nd half of 8th cent.). A Jaina Sanskrit and Prakrit writer, who, originally a Brāhmaṇa, was the outstanding personality among the Jaina writers of his period. He describes himself as the son of Mahattarā Yākinī, who, an ordinary nun, had become instrumental in his conversion to Jainism according to tradition ; a pupil of Jinabhaṭa, he was known also as Virahāṅka. He is the earliest Sanskrit commentator of the Jaina canonical literature in Prakrit (a tendency followed by others) and his contributions to Jaina logic are outstanding. His Sanskrit comms. on the Jaina canon contain illustrative stories drawn from the mass of Prakrit story literature. His Sanskrit works are: *Shaḍdarśana-samuchchaya* (a brilliant exposition of the different systems of philosophy of the day), *Lokatattva-nirṇaya, Yogadṛishṭi-samuchchaya, Yoga-bindu* and *Dharma-bindu*; a comm. *Abhisamayālaṅkārāloka* on *Abhisamayālaṅkāra-kārikā* (q.v.) is also attributed to him. He inaugurated a new era in Yoga literature by employing new terminology and an extraordinary and descriptive style. His principal Prakrit works are: *Samarāditya-kathā* (*Samarāichcha-kahā*) and *Dhūrtākhyāna* (qq.v.); his *Dhūrtākhyāna* is a remarkable satire in Indian literature. Haribhadra is the first great Prakrit writer of this period.

HARIBHADRA. Haribhadra, supposed by some to be identical with Harichandra (q.v.), is the author of the Sanskrit *Jīvandharachampū*.

HARIBHADRA (fl. 12th cent.). A Prakrit and Apabhraṁśa poet, who is the author of the *Ṇemiṇāha-chariū* (*Neminātha-charita*; q.v.) in Apabhraṁśa and *Mallinātha-charita* (giving the life of the 19th Tīrthaṅkara) in Prakrit. He completed his first work in 1159 on the day of conversion of king Kumārapāla to Jainism. There is also a reference to his having composed the *Chandraprabha charita* in 8,000 verses in Prakrit.

HARIBHAKTI-VILĀSA. A Sanskrit work in 20 chapters by Gopālabhaṭṭa or by Sanātana Gosvāmin (qq.v.), which is regarded as the most authoritative work on the rites and practices of Vaishṇavas of Bengal. The work, in verse, is replete with quotations from the Purāṇas.

HARICHANDRA (fl. after 900). A Sanskrit author of *Jīvandhara-champū* (q.v.), who had earned the title of '*Sarasvatī-putra*'. A Digambara Jaina, son of Ārdradeva and Rādhā, he is mentioned by Rājaśekhara in his *Karpūramañjarī* (q.v.). He may or may not be identified with Harichandra, author of the *Dharmaśarmābhyudaya* (q.v.).

HARICHANDRA. A Sanskrit poet, whose verse occurs in *Subhāshitāvalī* (q.v.).

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HARICHANDRA. A Sanskrit poet, who is mentioned in the *Sadukti-karṇāmṛita* (q.v.).

HARICHANDRA, BHAṬṬĀRA. Author of a Sanskrit prose work as mentioned in *Harsha-charita* (q.v.).

HARICHARAṆA BHAṬṬĀCHĀRYA (b. 1879). A Sanskrit writer, who was Professor of Sanskrit in Metropolitan College, Calcutta. His *Kapāla-kuṇḍalā* (Calcutta, 1926) is a Sanskrit tr. of Bankim Chandra's Bengali novel of the same name. He also tr. *Rubaiyat* of Omar Khayyam into Sanskrit; his poems are: *Karṇadhārā* and *Rūpasunirjhara*.

HARICHARITA-KĀVYA. See *Chaturbhuja*.

HARIDĀSA (fl. 18th cent.). A Sanskrit poet and author of *Kokiladūta*, a poem on the model of *Meghadūta*. (q.v.).

HARIDĀSA CHAUDHURĪ. A modern writer, who, along with Spiegelberg (q.v.), has ed. a volume called the *Integral Philosophy of Aurobindo*; he runs along with Svāmī Kriyānanda, a Centre in San Francisco for Universal Religion.

HARIDĀSA SIDDHĀNTA-VĀGĪŚA (b. 1876). A Sanskrit writer of Bengāl, who was professor of Sanskrit at Nakipura. His chief works are: *Saralā* (a novel), *Virāja-sarojinī*, *Vaṅgīya-pratāpa* (plays), *Rukmiṇi-haraṇa* (poem) and comms. with historical introduction on *Naishadha-charita*, *Kādambarī*, *Daśakumāra-charita*, *Sāhitya-darpaṇa* and on the poems and plays of Kālidāsa and Bhavabhūti (most of them printed at Calcutta).

HARIDATTA ŚĀSTRĪ. A modern Sanskrit scholar, whose chief works are: *Ṛikmaṇimālā*, *Ṛigveda-bhāshya-bhūmikā* and *Saṁskṛita-Kāvyakāra*.

HARIHARA (fl. prior to 1250). Author of a Sanskrit comm. on *Pāraskara-gṛihya-sūtra*.

HARIHARA. (fl. *c.* 15th cent.). A Sanskrit dramatist and author of *Bhartṛihari-nirveda* (q.v.), a drama, in glorification of Haṭhayoga system of Gorakshanātha and of *Saṅkha-parābhava-vyāyoga*; another play, *Prabhāvatī-Pariṇaya* is also attributed to him.

HARIKAVI (or Bhānubhaṭṭa). A Sanskrit poet, who was a Brāhmaṇa from the Deccan but had settled in Surat. His works are: *Śambhurāja-charita* (a biography composed in 1685, of Shambhūjī, the son of Shivājī, which exists in fragments) and *Haihayendra-charita* (a mythical poem dealing with the story of Kārtikeya, but the story is spun around the life of his patron, Shambhūjī himself).

HARINĀMĀMṚITA-VYĀKARAṆA. A Sanskrit grammatical work by Jīva Gosvāmin (q.v.), in which not only illustrations but definitions also contain the names of Rādhā, Kṛishṇa, Vishṇu and their deeds. A *Saṅkshepa* (or *Laghu*) *Harināmāmṛita-vyākaraṇa* on similar lines was earlier written by Rūpa Gosvāmin (q.v.). Such works, sectarian in character, were meant for the propagation of Vaishṇavism and are at present in use among the Vaishṇavas of Bengal.

HARINĀTHA, MAHĀMAHOPĀDHYĀYA. (fl. between 1250 and the last quarter of the 14th cent.). A Smṛiti writer, perhaps of Mithilā, whose Sanskrit *Smṛiti-sāra* (q.v.) or *Smṛiti-sāra-samuchchaya* is an authoritative Smṛiti digest. He is quoted by Śūlapāṇi, Misarū Miśra, Vāchaspati Miśra, Raghunandana, Kamalākara and later writers on Smṛiti.

HARI RĀM ĀCHARYA. A modern scholar, whose chief works are : *Āgamatīrtha* (poetic Hindi tr. of Prakrit Jaina Sūtras) and a critical study of Hāla and his anthology.

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HARIPRASĀDA (fl. 1st half of 18th cent.). A Sanskrit writer, son of Gaṅgeśvara and author of *Kāvyāloka* (in seven Prakāśas) and *Kāvyārthagumpha*.

HARIŚAṄKARA JOSHĪ. A modern Sanskrit scholar, whose chief works are: *Vaidika Viśva-darśana* (3 Pts., 1966, 1968 ff.) and *Vaidika Yoga-sūtra* (a comm. in Hindi, 1967).

HARIŚARAṆA SIDDHĀNTĀLAṄKĀR (1902-). A Vedic scholar, who commented in Hindi on the *Sāmaveda* (Delhi, 1974).

HARISATYA BHAṬṬĀCHĀRYA. A modern scholar, whose chief work is *Jain Moral Doctrine*.

HARIŚCHANDRA VIDYĀLAṄKĀR (b. 1903). A modern Sanskrit scholar, whose chief works are Hindi trs. of *Sāmaveda* (1955) and of *Ṛigveda*.

HARISHEṆA (fl. *c.* 350). A Sanskrit author of the Allahabad Stone Pillar Inscription in honour of the Gupta king Samudragupta.

HARIṢHEṆA (fl. 10th cent.). An Apabhraṁśa poet, who himself describes that he was originally a resident of Chitor in Mewār and belonged to the Dhakkaḍa family but migrated to Achalpūr (probably in Amraoti District), where he studied metrics and rhetorics and composed his poem *Dhamma-parikkhā* (q.v.) in 987.

HĀRĪTA (fl. before 6th cent.) Author of a Dharmasūtra in Sanskrit; his verses appear to have been widely known long before the 6th cent. A.D.

HĀRĪTA (fl. A.D. 400-700). One of the twenty traditional writers on original Smṛiti and author of a metrical Smṛiti on legal matters.

HARIVAṀŚA. Regarded as supplement (*khila*) to the *Mahābhārata*, it contains 16,374 *ślokas* in Sanskrit; it does not, however, appear to be the work of one poet or of one compiler, and is also of much later date than the epic. The text is also a mass of legends and myths, collected together for the glorification of Vishṇu. Occasionally, it is called *Harivaṁśa-purāṇa*, yet it is not counted among the Purāṇas. Vaiśampāyana, the reciter of the *Mahābhārata* to Janamejaya, is also considered as to have recited the *Harivaṁśa*. In contents, the *Harivaṁśa* is no more in common with the *Mahābhārata* than the Purāṇas. The work is divided into three sections :—

Bk. I (Harivaṁśa - parva; Genealogy of Hari). Like other Purāṇas, it contains an account of the Creation and mythological narratives, such as of Dhruva, Daksha and his daughters, Vena and Pṛithu. Many legends, such as those of Viśvāmitra and Vasishṭha are worked into the genealogy of the solar dynasty. The genealogy of the lunar dynasty contains the legends of Pururavā and Urvaśī, Nahusha, Yayāti, Yadu, Vasudeva and Kṛishṇa.

Bk. II (Vishṇu-parva) deals exclusively with Kṛishṇa : all the stories of the births and childhood; the heroic deeds and love adventures of the cowherd-god are related here in greater detail.

Bk. III (Bhavishya-parva; Section of the Future) contains prophecies regarding the coming of Kali and Kṛita ages, two different accounts of the Creation, stories of Varāha, Nṛisiṁha and Vāmana Incarnations of Vishṇu, hymns for the harmony of Vishṇu-Śiva-worship, the slaying of Pauṇḍra by Kṛishṇa, a longer legend of the two Śiva-worshippers Haṁsa and Dimbhaka, who are humiliated by Kṛishṇa-Vishṇu and lastly the merits and religious gains of reading the *Mahābhārata* and the *Harivaṁśa*.

The *Harivaṁśa* is useful in throwing light on the history of the *Mahābhārata*.

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HARIVAṀŚA KOCHHAR (1905-). A modern Apabhraṁśa scholar, whose chief works are: *Apabhraṁśa Sāhitya-kā-Itihās* (in Hindi, 1956) and ed. of *Vaitāla-pañcha viṁsáti*.

HARIVAṀŚA-PURĀṆA. See *Riṭṭhanemi-chariu*.

HARIVAṀŚA-PURĀṆA. An Apabhraṁśa poem consisting of 122 *Sandhis*, equalling 18000 *ślokas*, composed by Dhavala (q. v.). The legends of the original *Harivaṁśa* in Sanskrit have been adapted to suit Jaina doctrine. For example, the descendants of Dhṛitarāshtra and Karṇa are shown to have embraced Jainism, the reason being the expiation of the sins incurred by their ancestors. The five Pāṇḍavas, at the end of the Mahābhārata war, instead of going to heaven, took to asceticism and attained Nirvāṇa.

HARIVAṀŚA-PURĀṆA. An unpublished work by Raidhu (q.v.).

HARIVAṀŚA-PURĀṆA. A Jaina adaptation in Prakrit of the *Mahābhārata* (q.v.) in 66 cantos by Jinasena, composed in 738; also called *Bṛihad-harivaṁśa-purāṇa*. Many changes have been effected to glorify Jainism: Kauravas and Karṇa are said to have been converted to Jainism and that the Pāṇḍavas are stated to have become ascetics and attained Nirvāṇa.

HARIVAṀŚA-PURĀṆA. A Sanskrit poem in 39 cantos by Sakalakīrti (1464) and his pupil, Jinadāsa (fl. 2nd half of 15th cent.); the first 14 cantos were written by Sakalakīrti, the rest by Jinadāsa, though according to another version only Jinadāsa is mentioned as the author.

HARIVILĀSA. A Sanskrit poem by Lolimbarāja (q.v.), which describes in 5 cantos the early exploits of Kṛishṇa upto his slaying Kaṁsa, the subject affording some opportunity of erotic flavour and lyric fluency.

HARLE, J. C. A British Indologist, whose chief work is *Gupta Sculpture* (Oxford, 1974).

HARMATTA, JANOS. A modern Hungarian Indologist, who is Professor of the Chair of Indo-European Linguistics in the University of Budapest. He wrote introductory studies to Ervin Baktay's work and to the new ed. of Schmidt's *Pañchatantra* (Budapest, 1959). In Vol. I of the "Anthology of the World" (Budapest, 1952) in Hungarian, he shows the most excellent works of Old Indian literature as well as their authors. His special field of study is the Kushāṇa period.

HARSHA. Same as Śrīharsha (q.v.).

HARSHA-CHARITA. A Sanskrit prose work of Ākhyāyikā type by Bāṇa (q.v.), written in 8 Uchchhvāsas (chapters).

Beginning with an autobiography where Bāṇa traces his descent from Dadhīcha and Sarasvatī and from Vatsa, a son of Dadhīcha's brother, he names his immediate ancestors of some generations with veneration due to their piety and learning. He gives an account of his early life and his sojourn at the royal court. Next comes the history of king Harsha : in the city of Sthāṇvīśvara in the country of Śrīkaṇṭha, there lives a king Pushpabhūti. In the remaining chapters, he gives an account of Prabhākaravardhana, born in the line of Pushpabhūti. Prabhākaravardhana, who is of great prowess, has two sons: Rājyavardhana and Harshavardhana and a daughter Rājyaśrī, who marries the Maukharī prince Grahavarman. On the death of Prabhākaravardhana, Rājyavardhana refuses the throne, but before he can instal Harsha in his stead, news reaches them that the king of Mālwā has slain Rājyaśrī's husband and carries her away to his capital. Rājyavardhana attacks

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the Mālwā prince and kills him but he himself is treacherously murdered in his camp by a Gauḍa prince. Upset by this calamity, Harsha marches against the Gauḍa prince but hearing on the way that Rājyaśrī has escaped from prison and is rescued by a Buddhist monk from her resolve to ascend the funeral pyre, he searches for her. With the meeting of Harsha and Rājyaśrī, the book ends and is obviously incomplete.

The cause for the discontinuance of the work is not known; there are many suggestions but nothing definite can be said. The work is valuable for settling the chronology of the poets who preceded Bāṇa as in the introductory verses to this work are mentioned the poets, dramatists and works which Bāṇa admired.

HARSHANĀTHA MISHRA. A modern Sanskrit scholar, whose chief studies are on *Chāndra-vyākaraṇa* (1974) and *Paribhāshendu-śekhara* (1978).

HARSHE, R. G. A modern scholar, whose chief studies are 'Vedic Names in Assyrian Records', 'Mount Meru : The Homeland of the Aryans', on Bhavabhūti (Eng. tr. : *Observations on the Life and Works of Bhavabhūti*, done by J. B. Khanna) and on Purāṇas.

HARTEL, HERBERT (1921-). A German Indologist, whose chief works are: ed. of the Sanskrit *Karmavāchana* text in the Turfan fragments, *Ind sche Skulpturen I* (1960), *Indische Zentralasiatische Wandmalerein* (1959) and *Propsylaen-Kunstgeschichte*, Vol. 16 (1971).

HARTMAN, CARL GUSTAV (1922-). A Finnish Indologist, whose chief works in Finnish are a thesis on the Particles in the Upanishads (1966), a book on the goddess Kālī (1969) and another on Śakti/Viśvagarbhā (Helsinki, 1973).

HASTĀMALAKA. A Sanskrit work in fourteen verses by Śaṅkarāchārya (q.v.), which plays on the refrain that the self as the eternal apprehension is all in all.

HASTIMALLA (fl. between 900 and 1300). A Sanskrit writer, son of Govinda of Śrīvatsagotra, who was converted to Jainism and was a remote disciple of Guṇabhadra. He was called 'Hastimalla' because he fought with an elephant; for this act of prowess, he was eulogised by the Pāṇḍya king in a hundred verses in open assembly. Besides the poems *Ādipurāṇa*, *Puru-charita* and *Udayana-rāja-kāvya*, he wrote eight dramas of which the known are *Vikrānta-kaurava* (also called the *Sulochanā-nāṭaka*), the *Subhadrā-haraṇa*, the *Maithilī-kalyāṇa* and *Añjanā-pavanañjaya*.

HASTINGS, W. See *Vivādārṇava-setu.*

HASTIPAKA. See *Meṇṭha.*

HASTYĀYURVEDA. A Sanskrit treatise on the diseases of elephants, which is in the form of dialogue between Romapāda, king of Aṅga, and the sage Pālakāpya. The work is a huge treatise and is also called *Gaja-śāstra.* Some scholars assign it to fifth or even sixth cent. B.C., but others regard it as of much later date; the work was probably known to Kālidāsa. Divided into four Sthānas, each Sthāna being sub-divided into several chapters, the first and second Sthānas deal with major and minor elephant diseases and their treatment; the third deals with surgery relating to elephants, where 10 kinds of surgical instruments are mentioned and the last with food and drink of elephants, flow of ichor, construction of elephant-stalls, description of various kinds of elephants, etc.

HĀSYACHŪḌĀMAṆI. A Sanskrit Prahasana by Vatsarāja. See *Vatsarāja.*

HĀSYĀRṆAVA. A Sanskrit *Prahasana* in two Acts by Jagadīśvara (q.v.; fl. later than 15th

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cent.).

It brings the rogues and rakes together in the house of the bawd Bandhurā, which the king Anaya-sindhu 'Ocean of Misrule' visits to study the character of his people, as they are drawn there by the beauty of Bandhurā's daughter Mṛigāṅkalekhā. The work is disfigured by vulgarity of words and acts.

HATTHA-VANAGALLA-VIHĀRA-VAṀSA. A Pali work in 11 chapters; while the first eight give an account of king Sirisaṅghabodhi, the last three describe the mansions built as memorials and for the performance of religious rites, in the place where the king spent the latter part of his life.

HATTORI MASAAKI. A modern Indologist, who tr. into English the first chapter of the *Pramāṇa-samuchchaya* under the title *Diṅnāga: On Perception* (Cambridge, Mass., 1968).

HAUER, J. W. A modern German Indologist, whose chief works are: *Der Vrātya* (Stuttgart, 1927), *Das Laṅkāvatāra-sūtra und das Sāṅkhya* (1927), *History of Indo-Germanic Religions* and a German tr. of a part of *Atharvaveda*. According to Hauer, the Indians invaded India about 2000 B. C., and prior to it they must have lived together with the Iranians as the Aryan people.

HAUG, MARTIN (1827-76). A German Indologist, whose chief work is Eng. tr. of *Aitareya-brāhmaṇa* of *Ṛigveda* (1863; Allahabad, 1923), with notes and Introductory essay.

HAUSCHILD, RICHARD. A modern German Indologist, who has revised Thumb's Handbook of Sanskrit. He is interpreting Vedic and Avestic texts and has pub. a history of Indology (Berlin, 1972).

HAVELL, E. B. A modern Indologist, whose chief works are: *Ancient and Mediaeval Architecture of India* (London, 1915), *Indian Architecture* (London, 1913), *Ideals of Indian Art* (1911) and *Indian Sculpture and Painting* (1908).

HAYAGRĪVA-VADHA. A Sanskrit poem by Meṇṭha (q. v.), the first verse of which is quoted by Rājaśekhara in his *Kāvyamīmāṁsā* (q. v.) and by Kshemendra in his *Suvṛitta-tilaka* (q. v.); the work is not extant. It describes the killing of the demon Haʻyagrīva by Vishṇu for stealing the Vedas.

HAYASHIYA TOMOJIRŌ. A modern Japanese scholar, who has done much work in studying the catalogues of translations of Chinese renderings of Buddhist canon.

HAZĀRĪLĀLA ŚĀSTRĪ. A modern Sanskrit poet, whose *Indirā-vijaya-praśastī-śataka* (1971-72) eulogises Indirā Gāndhī, the third Prime Minister of India.

HAZRA, R. C. A modern Indologist, whose chief works are: *Studies in Purāṇic Records on Hindu Rites and Customs* (1940; reprint 1975); *Studies in Upapurāṇas* (Vol. I, 1958, Vol. II, 1963). He has made an exhaustive study of Purāṇas and Upapurāṇas and in this field is considered as an authority. With S. K. De, he has pub. *Anthology of the Epics and Purāṇas* (Sahitya Akademi, 1959).

HECKER, H. (1923-). A German Indologist, whose chief work is *Die Ethik des Buddha* (Buddhist ethics).

HEESTERMAN, J. C. A modern Dutch Indologist, who is working on the development of the Vedic ritual system out of an original complex of collective ceremonies.

HEILMANN, LUIGI. A modern Italian Indologist, whose chief studies are on Śaṅkara's *Gītābhāshya*, Sanskrit prosody and linguistic problems of Modern Indo-Aryan.

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HEIMANN, BETTY. A modern Indologist, whose chief work is: *Significance of Prefixes in Sanskrit Philosophical Terminology* (London, 1951); she has contributed hundreds of articles on topics of Indian philosophy including study on the god Varuṇa.

HEIN, NORVIN. A modern American Indologist, who worked in Mathurā area on religious and folk dramatic arts and is the author of *The Miracle Plays of Mathurā* (Oxford, 1972).

HEMACHANDRA (1088-1172). A celebrated polymath, originally named Chāṅgadeva, who bore the title 'Kalikāla-Sarvajña'. Son of Chachiga and Pahinī and pupil of Jinadatta, he was born at Dhunduka or Dhandukā (in Ahmedābād) of Anhilvād, and became a Jaina monk. He was patronised by Chālukya king Jayasiṁha Siddharāja and was responsible for the conversion to Jainism of his successor, king Kumārapāla. His Sanskrit kāvyas are : *Bālabhārata* (an epitome of the *Mahābhārata* in 19 cantos), *Kumārapāla-charita* (q. v.; partly in Sanskrit and partly in Prakrit, in honour of Kumārapāla), *Trishashṭi-śalākāpurusha-charita* (q. v.) and *Saptasandhāna*, a poem, having seven applications, but no longer extant. He is the author also of the philosophical work *Pramāṇa-mīmāṁsā* and of the grammar entitled *Siddha-hemachandrābhidhasvopajña - śabdānuśāsana*, popularly known as *Śabdānuśāsana* (q.v.). He wrote also *Kāvyānuśāsana* (a work on poetics), *Abhidhāna-chintāmāṇi* (a lexicon), *Laghv-Arhannīti* (on polity) and *Chhandonuśāsana* (a work on metres; qq.v.). His exclusive works in Prakrit are *Bhava-bhāvanā* (q.v.) and *Deśī-nāmamālā* (q.v.).

HEMACHANDRA. A Jaina Prakrit poet and author of *Neminātha-charita* (a biography of Neminātha, a Tīrthaṅkara, in 5,000 Gāthās). He was an elder contemporary of famous Hemachandra, and belonged to the Maladhāri-gachchha.

HEMĀDRI (fl. 13th cent.) A great figure in the Smṛiti literature of South India. Son of Kāmadeva and grandson of Vasūdeva, he was well-versed in Pūrva Mīmāṁsā and was a minister of Mahādeva (r. 1261-71), the Yādava king of Devagiri. His Sanskrit *Chaturvarga-chintāmaṇi* (q.v.) is an encyclopaedic Smṛiti digest. A voluminous writer, he is said to have written a comm. on Śaunaka's *Praṇavakalpa*; *Kaivalya-dīpikā*, a comm. on the *Muktāphala* of Bopadeva (the author of *Mugdhabodha* grammar), *Śrāddha-kalpa* according to the rules of Kātyāyana, and *Āyurvedarasāyana*, a comm. on the *Āshṭāṅga-hṛidaya* of Vāgbhaṭa. Hemādri's name is associated with numerous temples built in a peculiar style of architecture (called Hemāḍapantī), and he is said to have invented the Moḍī script current in Mahārāshṭra.

HEMĀDRI A Sanskrit writer in Āyurveda and author of Śataślokī (q.v.). Some scholars are of the view that the real author of *Śataślokī* was Vopadeva (q.v.) and that Hemādri was his patron.

HEMAHAṀSAVIJAYA GAṆI. A Sanskrit writer on grammar, who belonged to the Hemachandra school. He put together a collection of about 140 *Paribhāshās* or maxims of interpretation used in Hemachandra's grammar and wrote a comm. on them, entitled *Nyāyartha-mañjūshā* (completed 1405) at Ahmedābād.

HEMAKUMĀRA-CHARITRA. Same as *Kumārapāla-pratibodha* (q.v.).

HEMAVIJAYAGAṆI (fl. 17th cent.). A Jaina monk and author of *Kathā-ratnākara* (q.v.), a book of tales.

HENDRIKSEN, HANS (1913-). A Danish

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Indologist, whose chief work is *Syntax of the infinitive verb-forms of Pali* (Copenhagen, 1944); he also ed. the *Critical Pali Dictionary*. His other works relating to Himachali studies are : *Reflections on Phonematic Analysis with special regard to a Himachali Dialect* (1968), *Himachali Studies* (Vol. I: Vocabulary, 1976; Vol. II, 1980). He is Director of the Institute of Indian Philology in the University of Copenhagen and is mainly interested in linguistic studies and the philological interpretation of texts.

HENRY, VICTOR. A French Indologist, whose chief works are : *Bouddhisme et Positivisme* (1901) and *Precis de Grammaire Pali* (1904), tr. of *Atharvaveda*, with notes, *Grammar of Sanskrit and Pali*, tr. of *Mālavikāgnimitra*, and a work on Agnishṭoma, jointly with Caland (Paris, 1906-7); he has written also an article 'Vedic antethesis and its utility for Vedic interpretation'.

HENSGEN, HANS. A modern Indologist, whose chief study is on the cosmographical contents of the *Brahmāṇḍa*, *Vāyu* and *Matsya Purāṇas*.

HERDERS, J.G.V. (1744-1803). A German Indologist, whose chief work is the critical analysis of Kālidāsa's *Śakuntalā*.

HERMAN, ARTHUR L. A modern American Indologist, whose field is religion and philosophy; his paper on Māyā was published in *Vedānta and the West* (No. 173, Hollywood).

HEROLD, ERICH. A Czech Indologist, whose chief work is on Group-marriage in Vedic society (1955).

HERTEL, JOHANNES. A German Indologist, who is a specialist in *Pañchatantra* and other Fable literature; his chief works are ed. of *Ornatior Text* (Jaina version) of *Pañchatantra*, ed. of Southern *Pañchatantra*, *Das Pañchatantra* (Leipzig and Berlin, 1914), German tr. of *Kathāratnākara* (1920), *Story of Pāla and Gopāla and the Kathāratnākara*, and *Literature of the Śvetāmbaras of Gujarat*. In the Vedic field his works are: *Die Methode der Arischen Vorschung* and *Die Arische Feurlehre* (1925). According to Hertel, Agni holds the supreme place in the Aryan mythology.

HEVAJRA-TANTRA. A Buddhist Sanskrit Tantra of the 8th cent., which contains rituals for mastery over a young woman; it is an invocation of Vajra.

HILGENBURGE, LOUISE. A German Indologist, whose chief work is *Die Kosmographische Episode in Mahābhārata und Padmapurāṇa* (Stuttgart, 1934).

HILLEBRANDT, A. (1853-1927). A German Indologist, whose chief works are : *Vedische Mythologie* (3 Vols., 1891, 1899, 1902; dealing with Soma and related deities, Uśas, Agni, Indra and the remaining gods; smaller ed. 2 Vols. 1910; new ed. 1927 ; Eng. tr. to be out shortly), a work entitled *Kālidāsa*, ed. of *Mudrārākshasa*, a study on Upanishads and *Buddha's Leben and Lehre* (1925). He considers Vedic mythology and Vedic ritualism as closely related and has pub. two works in German (both in 1879) on Vedic rituals.

HINBÜER OSKAR VON (1939-). A German Indologist, whose chief work *Studien zur Kasussyntax des Pali, besonders des Vinaya-piṭaka* (München, 1968) is on the syntax of the cases in the *Vinaya-piṭaka*.

HIRĀLĀL JAIN. A celebrated Jaina scholar, who is responsible for the pub. of the early Digambara Āgama texts, like the famous comm. *Dhavalā* by Vīrasena on the Sūtras, called *Shaṭkhaṇḍāgama* by Pushpadanta and Bhūtabali (16 Vols., completed 1959), the *Mahābandha*, its last part (7 Vols., 1953-58), and another large comm. *Jayadhavalā* on the text called *Kāshyapahuḍa*

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(in several vols.). The texts, dealing with the Karma doctrine, are accompanied with Hindi tr. and Introduction. He ed. also *Sāvayadhammadohā* attributed to Devasena (1932), Rāmasiṁha's *Pāhuḍa-dohā* (1933), Kanakāmara's *Karakaṇḍa-chariu* (1934), Pushpadanta's *Nāya-kumāra-charıu* (1933), with necessary information. His *Bhāratīya Saṁskṛiti meṁ Jaina Dharma kā Yogadāna* (in Hindi, Jabalpur, 1962) deals with the contribution of Jainism in the cultural history of India.

HIRAṆYAKEŚIN-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

HIRAṆYAKEŚIN-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

HIRZEL, B. A German Indologist, whose chief work is *Gleichnisse und Metaphorn in Ṛigveda, etc.* (Eng. tr. by S.B. Velankar). He also tr. Śakuntalā episode of the *Mahābhārata* into German (1833).

HISTORY AND CULTURE OF THE INDIAN PEOPLE. See *Majumdar, R.C.*

HITOPADEŚA. A Sanskrit work by Nārāyaṇa, which is the Bengal version of the *Pañchatantra* (q.v.), though with additions and alterations in the original work. The number of the books has been reduced from five of the original *Pañchatantra* to four. See *Pañchatantra.*

HJORTSHOJ, ERIK PIHLKJAER. A modern Danish Indologist, whose special field is the study of Indian and Greek sources of the history of the Maurya period; he has pub. articles on Aśoka's inscriptions and is working at a collation of a Nepalese manuscript of *Śakuntalā.*

HODGSON, BRIAN HOUGHTON (1800-94). An English Indologist, whose chief works are: *Essays on the Languages, Literature and Religion of Nepal and Tibet, Illustration of the Literature and Religion of the Buddhists* and *Buddhism in Nepal*; in 1837 he sent from Kāthmandu 88 manuscripts of Sanskrit Buddhist texts to the Société Asiatique.

HOERNLE, A. F. RUDOLF (1841-1918). A German Indologist, who was Principal of Queens College, Vārāṇasī and had several meetings with Dayānanda Sarasvatī (q. v.). His chief works are ed. of *Prākṛita-lakshaṇa* (1880) of Chaṇḍa and ed. and Eng. tr. of *Uvāsagadasao*; he compiled also *List of MSS. (Pali) in British Museum* (1883). Manuscripts from Khotan and Kashgar were sent to him, who reported on them in the *Journal of the Asiatic Society of Bengal*; he also ed. *The Bower Manuscript* (Calcutta, 1893-1912) and wrote *Manuscript Remains of Buddhist Literature found in Eastern Turkestan* (Oxford, 1916) as also *Studies in the Medicine of Ancient India* (Oxford, 1907). In the field of grammar, his work is *Comparative Grammar of the Gaudian Languages* (1880).

HOFFDING, H. A modern Danish Indologist, whose chief work is *Religions Filosofi.*

HOFFMANN, HELMUT (1912-). A German Indologist, who has pub. several works on pre-Buddhistic religion of Tibet, the chief being *The Religion of Tibet* (Eng. ed., 1961); he has also pub. a study on Sanskrit Buddhist Canon (1939).

HOFFMANN, KARL (1915-). A German Indologist, who has done special study in Vedic ritualism, philology and linguistics; his chief work is *Injunctive im Veda* (1967).

HOFINGER, MARCEL. A Belgian Indologist, whose chief work *Etude sur le concile de Vaiśālī* (Louvain, 1946) is a thesis on the Vaiśālī Buddhist Council.

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HOHENBERGER, A. A modern Indologist, whose chief work is the study of Indian flood-legends and the *Matsya-purāṇa*.

HOLT, CLAIRE (Mrs.). An American scholar, whose *Art in Indonesia* (1967) deals with the dance-drama arts of Indonesia, their literary bases : the *Mahābhārata* and the *Rāmāyaṇa*, and the Indian influences.

HOOYKAAS, C. A modern Indologist, whose chief work is *Old-Javanese Rāmāyaṇa* (Amsterdam, 1958).

HOPKINS, EDWARD WASHBURN (1857-1932). A modern Indologist, whose chief works are: *The Religions of India* (Boston, 1895), *The Great Epic of India* (New York, 1901), *The Mutual Relations of the Four Castes, Gods and Saints of the Great Brāhmaṇas*, and *Epic Mythology* (Strassburg, 1915; reprint 1974). His *The Religions of India* is larger than that of Barth's book of the same title but his treatment of Vedic gods is conservative and cautious so far as the different schools of Vedic interpretation are concerned; as regards Kṛishṇa he considers Kṛishṇa originally the patron-god of the Pāṇḍavas, a polyandrous wild tribe located north of the Ganges, who attacked the stronghold of Brāhmanism in the holy land about the present Delhi and overthrew the old Brāhmaṇic Aryan race of the Kurus.

HOPPE, M. A modern German Indologist, whose chief work is *The Buddha—His teachings, etc.*

HORĀŚĀSTRA. A Sanskrit work on astrology by Bhaṭṭotpāla, which is in 75 verses.

HORNER, I. B. (Miss). A modern English Indologist, whose chief works are: *Early Buddhist Theory of Man Perfected* (1934), ed. of *Papañchasūdanī*, ed. of *Madhuratthavilāsinī*, Eng. tr. of *Majjhima-nikāya* (under the title *The Middle Length Sayings*, 1954), and *Milindapañho, Living Thoughts of Gotama, the Buddha* (with A. Coomaraswamy; 1948), *Basic Position of Sīla* (1950), *The Jātaka Stories* (Pali and English Facing; 1954), *Some Aspects of Buddhism* (1962), Eng. tr. of *Section on elders in Buddhist texts through the Ages* by E. Conze (1964), Eng. tr. of *Vinayapiṭaka* (under the title *The Book of Discipline*, 1938), *Women under Primitive Buddhism* (1973), new tr. of *Vimānavatthu* (1974) and new tr. of *Buddhavaṁsa* and *Chariyapiṭaka* (1975).

HORSCH, PAUL. A modern Indologist, whose article 'Buddhismus und Upanishaden' (*Pratidānam*, 1968) discusses the relation of Buddhism and primitive Sāṅkhya philosophy.

HOUSEHOLDER, FRED W. An American Indologist, whose special field of study is Sanskrit literature and who at present teaches in the Indiana University.

HU, FERNANDO. A French Indologist, whose chief work is French tr. of *Dhammapada* (Paris, 1878).

HUBER, E. A modern Indologist, who tr. *Sūtralāṅkāra* (Paris 1908) into French.

HULIN, MICHEL. A French Indologist, whose chief study in French is on the notion of Ahaṁkāra (1978).

HULTZSCH, EUGEN (1857-1927). A German Indologist, whose chief works are ed. of Siṁharāja's *Prākṛita-rūpāvatāra* (1909) and *Corpus Inscriptionum Indicarum* (Inscriptions of Aśoka, new ed., 1925); he has made also valuable contribution to the study of Aśvaghosha and Māgha. He ed. epigraphical material and the results are contained in the volumes of *Epigraphia Indica*.

HUMBACH, HELMUT (1921-). A

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German Indologist, whose chief works are: *Die Gathas des Zarathustra* (2 Vols., 1959) and studies on Kanishka (1960) and Aśoka (1974); his specialization is in Zoroastrianism and history of relations between India and Iran.

HUME, ROBERT ERNEST. An English Indologist, whose chief work is *The Thirteen Principal Upanishads* (Eng. tr., Oxford, 1921).

HUMPHREYS, C. (1901-). An English scholar, whose chief work is *The Buddhist Way of Life* (1969).

HUNT, E. S. A modern English Indologist, whose chief works are: *Vademecum*, *Buddhist Stories for Children*, *The Buddha and His Teachings*, *An Outline of Buddhism*, *How to Meditate*, *Essentials and Symbols of the Buddhist Faith*, ed. *Hawaiian Buddhist Annual*, *Gleanings from Soto Zen* and *Buddhist Sermons*.

HUNT, MABEL. An English Indologist, whose chief work is *Index to Patisambhidā-magga* (*1908*).

HURVITZ, LEON. A modern Buddhist scholar, whose *Scripture of the Lotus Blossom of the Fine Dharma* is an Eng. tr. from the Chinese *Kumārajīva* (New York, 1976).

HUTH, GEORG (1867-1906). An Indologist, who specialised in Tibetan studies relating to Buddhism; he ed. the *Hor-chos-byun* (Strassburg, 1892-96).

HÜTTEMANN, W. An Indologist, in whose chief work *Jñāta Stories* (1907), the stories are summarised with parallels from other literatures.

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INDRA. A great Sanskrit grammarian, who is referred to by Pāṇini in his *Ashṭādhyāyī* (q.v.) by the word *Prāchām*. He is believed to have been the founder of the Aindra school of grammar.

INDRABHŪTI. Supposed author of *Āvassaya* (q.v.).

INDRANĀTHA VANDYOPĀDHYĀYA. A Sanskrit writer, whose *Gaurachandra*, a novel, using a historical episode, was pub. in the *Saṁskrita Sāhitya Parishat Patrikā* (1932-33), Calcutta.

INDRA VIDYĀVĀCHASPATI (1889-1960). A celebrated graduate of Gurukula Kangri, who was son of Swāmī Shraddhānanda. He was also Vice-Chancellor of Gurukula Kangri, Hardwar. His Sanskrit work *Bhāratetihāsa* (Vol. I; 1970) brings the account of India upto the end of the Epic Age; the survey has been made from a fresh point of view. He wrote also a comm. in Hindi on *Iśopanishad*.

INDU (Indumitra). A Sanskrit grammarian and author of the *Anunyāsa*, a comm. on Jinendrabuddhi's *Nyāsa* (q.v.). The author may have flourished earlier than Maitreya-rakshita (q..v).

INDU RASTOGI. A modern Sanskrit scholar, whose chief work is the ed. and Eng. tr. of *Śuklayajuḥ prātiśākhya*.

INGALLS, DANIEL H.H. A modern American Indologist of Harvard University, who studied *Navya Nyāya* (neo-logic) at Calcutta. His chief work, *Materials for the Study of Navya Nyāya* shows how Indian *Navya Nyāya* had anticipated mathematical logic by several centuries; this work was pub. as Vol. 40 of *Harvard Oriental Series*. His another pub. in this Series, *Subhāshita-ratnakośa* (Eng. tr. of the anthology with a comprehensive Indroduction) has brought Sanskrit poetry to the West in an attractive manner. He has made also studies on Purāṇic literature. He has written an article on Kālidāsa: 'Kālidāsa and the Attitudes of the Golden Age', *JAOS 96.1 (1976)*.

INSLER, STANLEY, A modern American Indologist, who teaches in the Yale University. His field of specialization is Indo-Iranian studies, the Vedas and Pāṇinian grammar.

IRĀVATĪ KARVE. A modern scholar, whose chief study is on the Paraśurāma Myth.

IRUPAGA DANḌĀDHINĀTHA. See *Bhāskara*.

ĪŚĀVĀSYA-UPANISHAD. See *Upanishad*.

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ISIDĀSĪ. A Therī, whose songs are included in the *Therī-gāthā* (q.v.).

ISIMAṆḌALA. An eulogy in Prakrit by Dharmaghosha, of the ancient Jaina preceptors Jambasvāmi, Sayyambhava, Bhadrabāhu, etc. There is a comm. on it by Padmamandira, written in 1496.

ĪŚVARADATTA. Author of the Sanskrit play *Dhūrta-viṭa-saṁvāda* (q.v.).

ĪŚVARAKṚISHṆA. Author of the celebrated Sanskrit *Sāṅkhya-kārikā* (q.v.); sometimes identified with Vindhyavāsa, who corrected his master's views as expressed in *Shashṭi-tantra* in a set of seventy verses which Vasubandhu (q.v.) criticized in his *Parmārtha-saptati*. He was earlier than Vasubandhu, who is assigned to the 4th or 5th cent. A.D.

IŚVARA-PRATYABHJIÑĀ-SŪTRA. See *Utpaladeva*.

IŚVARA-PRATYABHIJÑĀ-VIMARŚINĪ. Briefly called *Vimarśinī* or *Laghvī Vimarśinī*, it is a Sanskrit comm. by Abhinavagupta, on Utpalāchārya's *Īśvara-pratyabhijñā-sūtra*.

ĪSVARASIDDHI. A Sanskrit work by Utpala (q.v.) on the Śaiva philosophy of Kashmir.

ĪŚVARASYA-SARVAVĀKYAM. A Sanskrit tr. of *The New Testament of Our Lord and Saviour Jesus Christ*, pub. in three volumes by Christian Missionaries at Serampore in 18th century.

ITIHĀSA-DĪPIKĀ. A Sanskrit work in five chapters, which brings the account of the British rule up to the wars with Tipu Sultān and the Mahratta kingdoms.

ITIHĀSA-TAMOMAṆĪ. A Sanskrit work (1813), which gives an account of the conquest of India by the English; its author is unknown.

ITIVUTTAKA. A part of the *Khuddaka-nikāya*. See *Sutta-piṭaka*.

IVANOV, V.V. A modern Russian Indologist, whose article, 'An Interpretation of the Ancient Indian ritual and mythological terms derived from aśva (horse)' discusses Vedic mythology and cosmogony. See *Toporov, V.N.*

IVEKOVIC RADA. A modern Indologist of Yugoslavia, who has pub. in Slovenian: tr. of R.C. Pandeya's *The Problem of Meaning in Indian Philosophy* (Zagreb, 1975) and 'The Early Buddhist Thought' (Sarajevo, 1977).

IYENGAR, M.S.R. A scholar, whose chief work is *Studies in South Indian Jainism* (jointly with B. Sheshgiri Rao; Madras, 1922).

IZUMI, HOKEI. A Japanese scholar, who tr. the *Vimala-kīrtinirdeśa* from Chinese into Japanese (1922-28); the work was tr. into Chinese by Kumārajīva in A.D. 406.

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JAAVALLAHAM. Another name of *Vajjālagga* (q.v.).

JACKSON, A.V. WILLIAM. A modern American Indologist, who was Professor of Indo-Iranian Languages from 1895 to 1935 at Columbia University. His chief works are: *An Avesta Grammar in Comparison with Sanskrit*, *A Beginners' Grammar for Sanskrit* and a joint tr. (with G.K. Nariman) of Harsha's play *Priyadārśikā*.

JACOB, COL. G.A. A modern Indologist, whose chief works are : the ed. of *Mahānārāyaṇa-upanishad*, of *Naishkarmyasiddhi*, of *Eleven Ātharvaṇa Upanishads*, *A Manual of Hindu Pantheism* and *Concordance to the Principal Upanishads and Bhagavadgītā* (1931; an important work).

JACOBI, HERMANN (1850-1937). A celebrated German Indologist, who had earned the reputation of a 'Śāstrajña'. His chief works are : ed. and tr. of Bhadrabāhu's *Kalpasūtra* (Leipzig, 1879, with Introduction), ed. and Eng. tr. of *Kālakāchārya-kathānaka* (1880), *Der Buddhismus und seine Geschichte in Indien* (tr. from Dutch, Leipzig, 1882-84), an article 'Der Ursprung des Buddhismus aus dem Sāṅkhya-yoga' (1896; in which Jacobi believed that the nidānas were based upon a pre-classical Sāṅkhya system, a view strongly rejected by Hermann Oldenberg), ed. and tr. of *Āchārāṅga* (1882), Eng. tr. of the *Jaina Sūtras* in the *Sacred Books of the East* (1884, 1895), with Introductions, *Ausgewählte Erzählungen in Māhārāshṭrī*, *Zur in Ein führrung in das Studium des Prakrit* (Leipzig, 1886; on Jaina Māhārāshṭrī Prakrit tales), ed. and tr. of *Āyāradasao*, ed. of Vimala's *Paümachariya* (Jaina version of the *Rāmāyaṇa* covering 9000 verses, 1914), ed. of *Bhaviṣyatta-kahā* (München, 1918, which marks the real beginning of Apabhraṁśa studies), ed. of Haribhadra's *Nemināha-charıü*, called *Saṇaṁkumāra-charıu* (München, 1921), tr. of *Suyagadaṅga* and Eng. tr. of *Uttarajjhayana* (ed. Charpentier, Uppsala, 1922), ed. of *Samarāichcha-kahā* (in verse and prose, 1926), with a summary in English and Introduction, and a book *Studies in Jainism* (Ahmedabad, 1948). His important articles are on the legend of the destruction of Dvāravatī (1888), 'Tables for Calculating Hindu dates in true local time' (1892-93) and 'On the Antiquity of Vedic Culture' (1909). On the basis of astronomical calculations, he assigns the date of the Vedas as 4000 B.C.

Jacobi cleared many conceptions about Jainism and brought out in a clearer perspective the personality of Mahāvīra and the

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fundamental doctrines of Jainism; he showed that the Jaina doctrines have remained much intact and that they have some striking similarities with the Sāṅkhya system. His essays in the *Encyclopaedia of Religion and Ethics* on Jaina topics are all results of his mature study and sympathetic understanding of Jainism.

JAGADDEVA (fl. 12th cent.). A Sanskrit author of *Svapna-chintāmaṇi*, an independent work on dreams. He also completed *Samudra-tilaka*, a work on omens, begun by his father Durlabharāja in A.D. 1160.

JAGADDHARA (fl. 15th cent.). A Kashmirian Sanskrit poet, son of Ratnadhara and author of *Sūkti-kusumāñjali*, consisting of 38 hymns in praise of Śiva. He commented on *Sarasvatī-kaṇṭhābharaṇa*, *Mālatī-Mādhava*, *Mudrārākshasa* (qq. v.) and on other plays and wrote *Śivastotra*, *Sangīta-sarvasva* and *Vasantotsava*.

JAGADEKAMALLA PRATĀPACHAKRAVARTIN (fl. 12th cent.). A Sanskrit author of *Saṅgīta-chūḍāmaṇi*, a work in five chapters dealing with music and dancing.

JAGADĪŚA TARKĀLAṄKĀRA (fl. middle 16th cent.). Son of Yādava Tarkavāgīśa, great-grandson of Sanātana Miśra, father-in-law of Chaitanya and a prominent figure in the Bengal school of Navya-nyāya, who flourished at Navadvīpa. He is the author in Sanskrit of *Śabda-śakti-prakāśikā* (q.v.), and *Mayūkha* (comm. on *Tattva-chintāmaṇi* of Gaṅgeśa); *Tarkāmṛita* is also ascribed to him. He also commented on the *Dīdhiti* of Raghunātha Śiromaṇi.

JAGDISH CHANDRA JAIN. A modern scholar, whose chief works are: *Life in Ancient India as depicted in the Jaina Canons* (Bombay, 1947), *Prākṛita Sāhitya-kā Itihāsa* (in Hindi; Varanasi, 1961) and ed. of *Vāsudevahiṇḍī*.

JAGDISH KĀSHYAP. A modern scholar, whose chief works are the Hindi tr. of the works of *Tipiṭaka* from Pali and *Pāśchātya-tarkaśāstra* (2 Pts.). See *Tipiṭaka*.

JAGADĪŚVARA (fl. later than 15th cent.). A Sanskrit dramatist and author of *Hāsyārṇava* (q.v.), a Prahasana.

JAGDIŚVARĀNANDA SARASVATĪ (1931-). A Sanskrit scholar, whose chief work is the Hindi tr. of *Vālmīki-Rāmāyaṇa*.

JAGADĪŚVARA ŚĀSTRI, V. (fl. 20th cent.). A Sanskrit writer, who composed hymns on Ramana Maharshi under the title *Ramana-stotrāvalī*, pub. from Tiruvannamalai.

JAGADRĀMA ŚĀSTRĪ. A modern Sanskrit writer of Hoshiarpur, who has introduced popular Hindi tunes of today in his *Saṅgīta-rāmāyaṇa*; his *Chhatrasāla-vijaya* is a prose fiction.

JAGAḌU-CHARITA. See *Sarvānanda*.

JAGAJYOTIRMALLA. A ruler of Bhaktapura (*r.* 1617-33) and a tributary of the king of Nepāl. His chief works in Sanskrit are: *Saṅgīta-sāra-sarvasva* (a treatise on music), *Hara-gāurī-vivāha* (an opera play on the popular theme of the marriage of Śiva and Pārvatī), a comm. on Padmaśrī's *Nāgara-sarvasva* (on erotics) and *Śloka-saṅgraha* (collection of verses on 33 subjects).

JAGANNĀTHA (Lived between 1575 and 1674). An outstanding Sanskrit scholar, poet and author of *Rasa-gaṅgādhara* (q.v.), a celebrated work on poetics. Son of Peru Bhaṭṭa and Lakshmī, pupil of Kṛishṇaśesha, he was a Tailanga Brāhmaṇa and flourished in the courts of Rājputs, the Mughals and the ruler of Kāmarūpa. He appears to have received the title of 'Pandita-rāja' from Shāh Jahān (1628-58). He was patronised by

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Dārā Shukoh but when his patron was murdered in 1659, he retired from the court. His other chief works are: *Chitramīmāṁsā-khaṇḍana* (on poetics), *Bhāminī-vilāsa* (an erotico-didactic poem; q.v.), three eulogies: *Āsaphavilāsa* (of Āsaf Khān, brother of Nūr Jahān), *Jagadābharaṇa* (of Jagatsiṁha of Udaipur), *Prāṇābharaṇa* (of king Prāṇanārāyaṇa of Kāmarūpa), *Piyūshalaharī* or *Gaṅgālaharī*, *Amṛitalaharī*, *Karunālaharī*, *Lakshmīlaharī*, *Sudhālaharī* (in praise of Gaṅgā, Yamunā, Vishṇu, Lakshmī and Sūrya respectively), *Manoramākucha-mardinī* (a grammatical work directed against Bhaṭṭoji's comm. *Prauḍha-manoramā* on the *Siddhānta-kaumudī*; q.v.). A large number of stray verses too are ascribed to him. After criticising the views of earlier writers including those of Appayya Dīkshita (q.v.), he defines poetry as a linguistic composition, which brings a charming idea into expression.

JAGANNĀTHA. Author of the Sanskrit *Varṇakrama-lakshaṇā* (a comm. on the *Ṛik-prātiśākhya*); his date is uncertain.

JAGANNĀTHA. Author of the Sanskrit *Sārapradīpikā* (a comm. on the *Sārasvatavyākaraṇa*; q.v.); his date is uncertain.

JAGANNĀTHA (fl. A.D. 1773). Son of Rudra Tarkavāgīśa of Bengal, called Jagannātha Tarkapañchānana, he is the author in Sanskrit of a huge Smṛiti digest called *Vivāda-bhaṅgārṇava* (q.v. ; 1773).

JAGANNĀTHA. A Sanskrit poet, son of Śrīnivāsa of Kāvala family, who was patronised by king Sarphojī (*r.* A.D. 1711-28) of Tanjore. His poem, *Sārabharāja-vilāsam*, composed in 1722, describes the life of Sarphojī. His other works are : *Anaṅga-vijaya* (a Bhāṇa) and *Śṛingāra-taraṅgiṇī*.

JAGANNĀTHA. A Sanskrit writer, who was son of Bālakṛishṇa, a minister in the court of king Sarphojī (*r.* 1711-28) of Tanjore. His dramas are: *Rati-Manmatha* (on the marriage of Rati and Manmatha) and *Vasumatī-pariṇaya* (on the marriage of Vasumatī).

JAGANNĀTH AGRAWĀL (1906-). A Sanskrit scholar, who has contributed articles to *Comprehensive History of India* (Vols. II, III and IV), planned by Indian History Congress and to *Cambridge History of India* (Vol. II).

JAGANNĀTHA TĪRTHA (fl. 18th cent.). A Sanskrit scholar of Dvaita school, whose *Bhāshyadīpikā* explains every word of the *Madhvabhāshya* (see *Madhvāchārya*). He also wrote *Sūtradīpikā*, giving the Madhva interpretation of the *Brahmasūtras* (q.v.).

JAGANNĀTHA-VALLABHA. See *Rāmānanda Rāya.*

JAGGU VAKULABHŪSHAṆA. A modern Sanskrit writer of Mysore, whose original name was Jaggu Alwar Aiyangar. His chief works are: *Prasanna-kaśyapīya* (Mysore, 1951; a drama, in which Dushyanta, Śakuntalā, along with young Bharata, pay a visit to Kaṇva's Āshram) and *Jayantikā* (a romance of exquisite beauty on the lines of *Kādambarī*).

JAI DEV (1941-). A scholar, whose chief works in Hindi are on the contribution of Maharshi Dayānanda to World Philosophy (1977) and a study on Upanishads (1980).

JAIDEV VIDYĀLAṄKĀR (1925-). A Sanskrit scholar, whose chief work is *Vedic Sāhitya*; he has contributed also several research papers to Journals.

JAIMINĪ (fl. 4th cent. B.C.). A Sanskrit writer, to whom *Mīmāṁsā-sūtra* (q.v.) is attributed.

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JAIMINĪYA-ĀRSHEYA-BRĀHMAṆA. See *Brāhmaṇa.*

JAIMINĪYA-BRĀHMAṆA. See *Brāhmaṇa.*

JAIMINĪYA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

JAIMINĪYA-MĀLĀ-VISTĀRA. A Sanskrit work by Mādhava (q. v.), which is an exposition of the Mīmāṁsā system in verse accompanied by a prose comm. entitled *Nyāya-mālā-vistāra.* The original work is divided into several *Adhyāyas,* sub-divided into *Pādas,* each *Pāda* consisting of *Adhikaraṇas.*

JAIMINĪYA-SAṀHITĀ. See *Veda* (*Sāma-veda*).

JAIMINĪYA-ŚRAUTASŪTRA. See *Śrauta-sūtra.*

JAIMINĪYA-UPANISHAD-BRĀHMAṆA. See *Brāhmaṇa.*

JAIN, C. L. A writer, whose chief work is *Jaina Bibliography* (Calcutta, 1945).

JAIN, C. R. A scholar, whose chief works are: *Key of Knowledge* (Arrah, 1915) and *Practical Path* (1917), both dealing with Jainism.

JAIN, G. R. A scholar, whose chief work *Cosmology : Old and New* (Gwalior, 1942) deals with Jainism.

JAIN, K. P. A scholar, whose chief work in Hindi is *Hindi Jaina Sāhitya-kā Saṁkshipta Itihāsa* (Benares, 1917), a concise history of Hindi Jaina Literature.

JAIN, S. A. A scholar, whose chief work *Reality* (Calcutta, 1960) deals with Jainism.

JAINA MAHĀBHĀRATA. Same as Śubhachandra's *Pāṇḍava-purāṇa* (q. v.).

JAINA-RĀJATARAṄGIṆĪ. A continuation in Sanskrit by Śrīvara (q. v.) of *Dvītīya-rājataraṅgiṇī* (q. v.), covering the period 1459-86. It is also called *Tṛitīya-* (third) *rājataraṅgiṇī.*

JAINENDRA (fl. 7th cent. ?). A Sanskrit grammarian, who was the founder of one of the schools of Sanskrit grammar. His grammar, *Jainendra-vyākaraṇa* (q. v.), however, is nothing but Pāṇini's *Ashṭādhyāyī* and Kātyāyana's *Vārttikas* thereon, condensed as much as possible with a number of ingenious shifts. Though ascribed to Jainendra, the real author of this work is Devanandin, also known Pūjyapāda Devanandin, who probably composed it in 678.

JAINENDRA-VYĀKARAṆA. A Sanskrit grammatical work, traditionally ascribed to Jina (Mahāvīra), who is said to have revealed it to god Indra; hence the title : Jainendra. As a matter of fact, the work appears to have been written by one Devanandin (q.v.), also known as Pūjyapāda Devanandin. Probably written in the 7th cent., the work exists in two versions: the shorter one in 3000 Sūtras and the larger one in 3700 Sūtras. The work aims at simplification of Pāṇini's grammar and the 14 Śivasūtras, the Vedic portion of it having been omitted. The *Pañchavastu* is a recast of the Jainendra grammar to facilitate its study by beginners.

JAINI, J. L. A scholar, whose chief works are Eng. tr. of *Tattvārthasūtra* (Arrah, 1920) and *Outlines of Jainism* (Cambridge, 1916, 1940).

JAINI, P. S. A scholar, whose chief work is the critical ed. of *Abhidharmadīpa* (Patna, 1959).

JAIPĀL VIDYĀLAṄKAR (1932 -). A Sanskrit scholar, whose chief work is the ed.

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of *Svapnavāsavadattā*, with notes.

JALHAṆA (fl. 13th cent.) A Sanskrit writer, who was son of Lakshmīdhara. He is mentioned by Maṅkha with admiration as a minister at the court of Rājapurī, the capital of king Somapāla. On the history of that king he wrote a poem *Somapāla-vilāsa*, on which Rājānaka Ruchaka commented. On the model of *Subhāshitāvalī* (q,v.), he compiled *Sūktimuktāvalī* (1257, q.v.); he was later on minister of the Yadava king Kṛishṇa. He is also the author of the *Mughopadeśa* (q.v.).

JĀMBAVATĪ - VIJAYA. A Sanskrit Kāvya, though lost, is ascribed to Pāṇini (q.v.), by a Rājaśekhara, in a verse quoted in Jalhaṇa's *Sūkti-muktāvalī*. A fragment from the kāvya is preserved by Rāyamukuṭa in his comm. on the *Amara-kośa*.

JAMBHALADATTA. Author of a Sanskrit version of *Vetāla-pañchaviṁśatikā* (q.v.).

JAMBUDDĪVA-PANNATTI. See *Uvaṅga.*

JAMBŪDVĪPA-PRAJÑAPTI. See *Jambuddīva-pannatti.*

JAMBUVIJAYA, MUNI. A Jaina scholar, who has ed. the *Āchāraṅga-sūtram* and *Sūtrakṛitāṅga-sūtram* with appendices (1978).

JANAKI, S. S. A Sanskrit scholar, whose chief work is the ed. of Ruyyaka's *Alaṅkārasarvasva* (1965) with the comm. of Vidyāchakravartin.

JĀNAKĪ-HARAṆA. A Sanskrit Mahākāvya by Kumāradāsa (q. v.), in 20 cantos, though from a Siṁhalese comm., the original work appears to have consisted of 25 cantos. Based on the Rāmāyaṇa story, the subject matter goes beyond Jānakī-haraṇa (abduction of Sītā). From the Ceylonese source, the poem appears to have dealt with the incidents upto Rāma's coronation. The poem gives charming pictures of sunset, various seasons and even the sports in water and is largely influenced by Kālidāsa in style as well as in subject; the author adopts the Vaidarbha form and develops in a marked degree the love of alliteration.

JANAMEJAYA VIDYĀLAṄKĀR (1903-). A Sanskrit writer, whose chief work is *Abhinava-kāvyam.*

JANĀRDANA PĀṆḌEYA. A modern scholar, who has ed. *Goraksha-saṁhitā* of the Nāth Sampradāya.

JANERT, KLAUS LUDWIG (1922-). A German Indologist, whose works are: *Das Wort dhāsi im Ṛigveda und Avesta* (1956), *Studies in Aśokan Inscriptions* (Parts I-XI, 1959-73) and preparation of several catalogues of Indian and Nepalese Manuscripts.

JANI, ARUNODAY NATVARLAL (1921-). A Sanskrit scholar, whose chief works are : *A Critical Study af Śrīharsha's Naishadhīyacharitam* (pub. by M.S. University of Baroda in their M.S. University Research Series, 1957), critical ed. of *Śrīkaṇṭha's Rasakaumudī* (1963), critical ed. of *Saptaśatī* and of *Kālikāpurāṇa.*

JARMANĪ-KĀVYA. See *Śyāmkumāra Tagore Rājā.*

JAROOKA, LUDWIKA. See *Mora, Juan, Miguel De.*

JASAHARA-CHARIU See *Yaśodhara-charita.*

JĀSCHKE. A scholar, whose chief work is *Tibetan Dictionary*, first in German (Gnaden, 1876) and then in English (London, 1881).

JAṬĀDEVA. A Sanskrit writer, who became a recluse after performing a *somayāga* and lived in Malabar about 1800. His *Pūrṇa-*

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purushārtha-chandrodayam, an allegorical drama, represents the union of king Daśāsva (or Ātmā, possessing ten horses in the form of ten *indriyas*) with Ānandapakvavallī (the highest bliss). The various systems of thought are introduced as demons and are vanquished and Suśraddhā and Subhakti bring about the union.

JĀTAKA. A part of the *Khuddaka-nikāya*. See *Sutta-piṭaka*.

JĀTAKAMĀLĀ (Sanskrit Version). Written by Ārya Śūra (q.v.), it consists of a Sanskrit rendering, in prose and verse, of 34 selected tales from the Pali Jātakas and the *Chariyā-piṭaka* (q.v.), illustrating the life of Buddha in his former births and the Pāramitās or perfections of a Bodhisattva. See *Ārya Śūra*.

JĀTAKA-SŪTRA. An old Sanskrit work on horoscopy, composed by Jaimini, which is current in Malabar.

JĀTAKAṬṬHA-KATHĀ. See *Jātaka*.

JĀTAKAṬṬHAVAṄṄANĀ. A Pali comm. by Buddhaghosha (q. v.) on the *Jātaka* (q. v.), whose authorship, however, has been disputed practically by all scholars, such as Rhys-Davids, Law and Malalasekara. The comm., however, as occurring in Fausböll's edition, contains 547 stories, each of which has (i) the canonical *gāthā*, (ii) stories of the past, i.e., prose narratives, (iii) stories of the present, stating the occasion, when the particular Jātaka was told along with *samodhānāni*, mentioning the characters assumed at present by the persons in the Jātaka, and (iv) comms. explaining the verses word by word. Though both *gāthās* and stories were based on the old *Aṭṭhakathā*, they were transmitted in different manners. See *Nidāna-kathā*.

JATĪNDRANĀTHA BHAṬṬĀCHĀRYA. A Sanskrit poet, whose *Kakali* (Calcutta, 1933) has, besides traditional poems and hymns, two short eulogies on Gandhi and Tagore.

JAUK-PINHAK, MILKA. A modern Indologist of Yugoslavia, who has written in Slovenian a thesis: 'The Nominal Stemformation in the Language of the Ṛigveda' (Zagreb, 1976).

JAYACHANDRA VIDYĀLAṄKĀR (b. 1898). A modern scholar, whose chief works are: *Geographical Basis of Indian History* (1926), *Bhārata Bhūmi Aur Usake Nivāsī* (in Hindi, 1930) and *Bhāratīya Itihāsa ki Rūparekhā* (also in Hindi, 1933). He was the first to recognise the real value and purpose of the Janapada states in the political and cultural set-up of ancient India.

JAYADATTA SŪRI (fl. later than 16th cent.). A Mahā-sāmanta, son of Vijayadatta and author in Sanskrit of *Aśva-vaidyaka* (q.v.), a medical work on horses.

JAYADEVA. A Sanskrit writer on metres, whose work *Jayadeva-chhandas* or *Chhandas-sūtra* has been pub. in 1947 with Harshaṭa's comm.; his work is roughly assigned to the 2nd or 3rd cent. A.D He closely follows the plan of Piṅgala, giving the Vedic metres in the first three chapters, and then the Mātrā Vṛittas (Chap. 4), Vishama and Ardhasama Varṇa Vṛittas (Chap. 5), the Sama Varṇa Vṛittas (Chaps. 6 and 7) and lastly the six Pratyayas (Chap. 8) but differs from him also. As contrasted with Bharata, Jayadeva has introduced economy by making the definition itself serve the purpose of illustration.

JAYADEVA (fl. 12th cent. A,D.). A Sanskrit lyric poet and author of the *Gīta-govinda* (q,v.), who was born at Kindubilva (Kenduli) on the banks of the river Ajaya in the Birbhum District of Bengal. He was son of

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Bhojadeva and Rāmādevī (or Vāmādevī or Rādhādevī); Mithila and Orissa, however, also claim Jayadeva. He was a poet of the court of Lakshmaṇasena, the Vaidya king of Bengal whose Gayā inscription is dated A.D. 1116 and whose capital was Lakshmāvatī.

A rambler in early life, he visited Mathurā and Vṛindāvana and was directly influenced by the enchanting scenery and traditional tales of Rādhā and Kṛishṇa. He became a missionary of that cult of Vaishṇava faith. He visited Jagannātha and there his life was destined for a change. There a Brāhmaṇa, inspired by his dream, left a beautiful girl in his presence and went away. Jayadeva had no choice and married her; she was of his temperament and his regard for her devotion is expressed in his *Gīta-govinda*, in that "to the accompaniment of his songs, she dances on her feet". He died at Kenduli in happy retirement about A.D. 1120.

The *Gīta-govinda* was held in much esteem in Orissa. It was ordered to be sung in temples by king Pratāparudradeva, and king Purushottamadeva (1470-97) himself composed *Abhinava-Gīta-govinda*. Jayadeva was a master of Sanskrit diction who in his work attained to very great heights the Sanskrit lyric poetry.

JAYADEVA. A Sanskrit dramatist and author of the *Prasanna-rāghava* (q.v.), a drama. "The author is to be distinguished from several other Jayadevas, known to literary history, by his self-description that he was the son of Mahādeva of Kuṇḍinya Gotra and Sumitrā. His date is uncertain, but he can be assigned roughly to the 13th century. Although in i.18 he refers to his proficiency in logic, as well as in poetry, his identity with the logician Jayadeva Pakshadhara of Mithilā lacks proof, but he is certainly the author of a popular text-book on rhetoric, known as *Chandrāloka*, from which he probably took the surname of Pīyūshavarsha." —*De, HSL. 462.*

JAYADEVA. A Sankrit author of a kāvya, called *Śṛingāra-mādhavīya-champū.*

JAYADEVA (fl. 16th cent. A. D.). A Sanskrit author of *Rati-mañjarī*, a work on erotics.

JAYADEVA-CHHANDAS. See *Jayadeva.*

JAYADEVA ŚARMĀ (b. 1892). A modern Vedic scholar, whose chief work is Hindi tr. of all the four Vedas: *Ṛigveda, Yajurveda, Sāmaveda* and *Atharvaveda* (1928 ff.) on the lines indicated by Dayānanda Sarasvatī (q.v.); he wrote also a history of Dhanurveda in Hindi.

JAYĀDITYA. See *Kāśikā-vṛitti.*

JAYADRATHA (fl. early 13th cent. A.D.). A Kashmirian Sanskrit poet, whose elder brother Jayaratha wrote a comm. on the *Alaṅkārasarvasva*, called *Vimarśinī*, which was quoted and criticised by Jagannātha. His great-grand-father's brother, Śivaratha was a minister of king Uchchhala (1101-1111), while his father Śṛiṅgāra was a minister of Rājarāja or Rājadeva (1203-26). Jayadratha was a pupil of Sughaṭadatta, Śiva and Śaṅkhadhara. In addition to the *Haracharitachintāmaṇi* (q.v.), he composed the *Alaṅkāravimarśinī* and the *Alaṅkārodāharaṇa*, the last two being works on poetics.

JAYAKĪRTI. A Sanskrit and Prakrit writer and author of *Chhandonuśāsana* (in Sanskrit on metres; q.v.) and *Sīlovesa-mālā* (a Prakrit didactic poem; q.v.). His date is uncertain but he flourished well before 1337. The only manuscript of Jayakīrti's *Chhandonuśāsana* is lying at Jaisalmer and is dated Saṁvat 1190. Jayakīrti was a Digambara Jaina and probably hailed from the Kannaḍa districts in the South.

JAYAMAṄGALĀ. See *Yaśodhara* and *Kāmasūtra.*

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JAYĀNAKA. See *Pṛithvīrāja-vijaya.*

JAYANTA (fl. end 9th cent.). A Kashmirian Sanskrit writer on Nyāya and author of the *Nyāya-mañjarī* (q.v.; an independent comm. on the *Nyāya-sūtras*) and of *Nyāya-kalikā* (q.v.).

JAYANTA-VIJAYA. A Sanskrit poem in 19 cantos, by Abhayadeva (q.v.), composed in 1221.

It treats of the birth and life of Jayanta, a king in the family of Vikramasiṁha and contains elaborate descriptions of the seasons, sunrise, sunset, sports, and expeditions.

JAYAPURA-RĀJA-VAṀŚĀVALĪ. See *Rāmanātha Nanda.*

JAYAPURA-VAIBHAVA. A Sanskrit work (1947) by Bhaṭṭa Mathurānātha Śāstrī (q.v.), which is an account of modern Jaipur, its ruling house and the Sanskrit scholars and scholars' families settled in Jaipur.

JAYARĀMA (fl. before 987). A Prakrit poet and author of *Dharma-parīkshā* in *Gāthā* metre, which is not yet available. Evidently the work was in Prakrit verses and it became the source of similar works in Apabhraṁśa and Sanskrit.

JAYARĀMA (fl. prior to 1250). A Sanskrit scholar, whose chief work is a comm. on *Pāraskara-gṛihya-sūtra* under the title of *Sajjana-vallabha.*

JAYARĀMA PĀṆḌE (fl. early 17th cent.). A Sanskrit poet and author of *Rādhāmādhava-vilāsa-champū*, which is based on the *Bhāgavata-purāṇa* but also gives an account of the poets assembled at the court of Shāhjī, the father of Shivājī.

JAYARATHA. See *Śobhākara.*

JAYASIṀHA SŪRI (fl. early 13th cent.). A Sanskrit dramatist and author of the *Hammīra-mada-mardana* (q.v.), a drama composed between 1219 and 1229, eulogising the two ministers (Vastupāla and Tejaḥpāla) of Vīradhavala of Gujarāt. Jayasiṁha Sūri, who was the priest of the temple of Munisuvrata at Broach, composed a panegyric, *Vastupālaprashasti*, of which a copy has been preserved along with his drama, but wrote, to please Jayantasiṁha, son of Vastupāla. This praśasti gives an account of Chālukya genealogy from Mūlarāja I and is of historical value. His poetry is charming and abounds in choice similes.

JAYASWAL, K. P. A modern scholar, whose chief works are: *Hindu Polity* (1924), *History of India* (Lahore, 1933) and articles on Vaishnavism and Puranic studies.

JAYA-TIHUYANA-STOTRA. A Prakrit hymn by Abhayadeva (q. v.), composed in 1054. The composition of this stotra is said to have cured the author of his incurable malady.

JAYAVALLABHA (fl. 11-12th cent.). A Prakrit poet and author of *Vajjālagga* (q. v.).

JAYAWICKRAMA, N. A. A modern Indologist, who has pub. new ed. of *Buddhavaṁsa* and *Chariyāpiṭaka* (1974) and new ed. of *Vimānavatthu* and *Petavatthu* (1977).

JEANNINE AUBOYER. A modern Indologist, whose chief work is *Daily Life in Ancient India* (tr. into English from French by S. W. Taylor; London, 1965).

JENSEN, HANS. A modern German Indologist, who taught Sanskrit regularly in Rostock and is known for his history of writing.

JHA, M. A writer, whose chief work is *Māgadhī and its Formation* (Calcutta, 1967).

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JHĀLĀ, G. C. A Sanskrit poet and scholar, whose chief works are: *Sushmā* (Bombay, 1955; a short collection of satires, elegies and descriptive verses), ed. of *Sundara-kāṇḍa* in the critical ed. of *Rāmāyaṇa*, pub. by the University of Baroda (1966), and *Aśvins in the Ṛigveda and other Indological Essays* (1978).

JHALAKĪKARA, V. (fl. end 19th cent.). A Sanskrit writer and compiler of the *Nyāya-kośa* (q. v.).

JHAVERI, H. L. A scholar, whose chief work is *First Principles of Jaina Philosophy* (London, 1910).

JĪMŪTAVĀHANA. A Pāribhadrīya Brāhmaṇa of Bengal and a noted Smṛiti writer, whose Sanskrit works are : *Kālaviveka*, *Dāya-bhāga* (qq. v.; these two appear to have been parts of a larger treatise called *Dharma-ratna*) and *Vyavahāra-mātṛikā* (q. v.). The *Dāya-bhāga* was, for centuries, of paramount authority in Bengal in the matters relating to inheritance and succession. Jīmūtavāhana has been variously placed from the 11th to the 16th cent., but he most probably fl. in the first half of the 12th century.

JINABHADRAKSHMĀ-ŚARMAṆA, A Jaina Prakrit author of *Viśeshāvaśyaka-bhāshya*, composed at Valabhi in 609.

JINACHANDRA GAṆIN (fl. 1015). A Jaina Prakrit writer and author of a Sanskrit comm. on *Navapaya* (a Prakrit work of scholastic interest) and *Navatattva-prakaraṇa* (q.v.; a treatise in Prakrit on the nine fundamental truths of Jainism).

JINA-CHARITA. A Pali kāvya in 500 verses, believed to have been composed by Vanaratna Medhaṅkara (fl. 2nd half of 13th cent.; q.v.). It narrates the life of Buddha, mostly on the basis of *Nidāna-kathā* (q.v.), but betrays the influence of Aśvaghosha's *Buddha-charita* and is also influenced by Kālidāsa. The lauguage is simple and natural.

JINADĀSA. See *Harivaṁśa-purāṇa*.

JINADATTA SŪRI (1075-1154). A Jaina Apabhraṁśa poet, who was a contemporary of Hemachandra. A disciple of Jinavallabha Sūri, he is the author of the *Upadeśa-rasāyana-rasa*, *Kāla-svarūpa-kulaka* and *Chachcharī* (qq.v.).

JINADHARMA-PRATIBODHA. Same as *Kumārapāla-pratibodha* (q.v.).

JINAKĪRTI. See *Pāla-gopāla-kathānaka*.

JINĀLAṄKĀRA. A Pali poem in 250 stanzas, ascribed to Buddharakkhita, Kassapa Buddharakkhita or Buddhadatta (qq.v.). Composed in brilliant rhythmical cadences and elegant language, it describes the life of the Buddha till he attains the highest knowledge. There are stanzas with internal rhymes, alliterations and other rhetorical devices exhibiting the bombastic kāvya style and artificiality in constructions. There is a great controversy among scholars as to the authorship and date of the poem.

JINĀNANDA, B. A scholar, whose chief work is the critical ed. of *Abhisamācharikā* (Patna, 1969).

JINAPADMA (fl. 1325-44). A Jaina Prakrit poet and author of *Shaḍ-bhāshā-vibhūshita-śāntinātha-stavana* (q.v.).

JINAPRABHA (fl. *c.* 1300). A Jaina Sanskrit writer, who was pupil of Jinasiṁha of Laghu-khrataragachchha, and was honoured by Emperor Sahi Muhammad at Delhi. There was not a day when he did not compose new stotras, of which there are now 700, such as *Gautamastotra*, *Pārśvanāthastava*, *Śrīvīrastava*,

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Śāradāstotra, etc.; his *Dvyāśraya-kāvya* (A.D. 1300) is on the life of Śreṇika. He composed also a comm. on Dharmadāsa's *Vidagadha-mukha-maṇḍana* (q.v.).

JINAPRABHA SŪRI (fl. 1328). A Jaina Sanskrit scholar and saint who visited the court of Muhammad-bin Tughluq at Delhi in 1328. The king treated him with respect, seated him by his side and a procession arranged in his honour, escorted by Maliks. He composed several hymns as also the *Chaturviṁśati-Jinastuti*, consisting of devotional *stotras*.

JINASENA. A Jaina Sanskrit poet, who was a disciple of Kīrtisena. He composed in 783 the *Harivaṁśa-purāṇa* (q.v.), one of the earliest Jaina versions of the *Mahābhārata*.

JINASENA (fl. 9th cent. A.D.). A Digambara Jaina Sanskrit poet, who was the pupil of Vīrasena. Jinasena and his *guru* converted the Rāshṭrakūṭa king Amoghavarsha into Jainism and the king abdicated in favour of his son in A.D. 875. Jinasena composed the *Pārśvābhyudaya*. a poem in 4 cantos, describing the story of Pārśvanātha, the 23rd Tīrthaṅkara; in this work are preserved the entire 120 stanzas of the *Meghadūta* of Kālidāsa. Jinasena composed also *Trishashṭi-lakshaṇa-mahā-purāṇa* "the Great Purāṇa of 63 Excellent Men", also named briefly *Mahā-purāṇa*, which consists of the Ādi-purāṇa in 47 chapters : the first 42 chapters by Jinasena, and a *chūlikā*, comprising 5 chapters, added by the author's own pupil Guṇabhadra, who also composed the *Uttarapurāṇa*, a continuation of Ādipurāṇa, giving the lives of the Tīrthaṅkaras after Ṛishabha. The Ādi-purāṇa or the 'first Purāṇa' contains the story of Ṛishabha, the first Tīrthaṅkara and of the first Chakravartin; the *Uttara-purāṇa* contains the life-stories of all the remaining "Great Men", including that of Jīvandhara. Lokasena added a further continuation in 898. Jinasena is the author also of a famous comm. entitled *Jayadhavalā*.

"Jinasena's poetry is of a higher order and often equals if not surpasses the beauty of Kālidāsa's expressions."-- *Krishnamachariar, CSL, 159.*

JINAVALLABHA. See *Ullāsikkama-thaya.*

JINAVIJAYA, MUNI. A Jaina scholar, whose chief works are the editions of *Jinadattākhyānadvayam* (two versions of the story of Jinadatta), Haribhadra's *Dhūrtākhyāna*, Jineśvara's *Kathākośaprakaraṇa*, Jayasiṁha's *Dharmopadeśamālā*, Guṇapāla's *Jambūcharita*, of *Sandesarāsaka* (Bombay 1945; in collaboration with Bhayani) and wrote *Prākṛita-kathā-saṅgraha* (collection of Jaina legends; Ahmedabad, 1921). He is the compiler also of *Catalogue of Sanskrit and Prakrit Manuscripts in the Rajasthan Oriental Research Institute* (3 Pts.).

JINENDRABUDDHI (fl. *c.* 700). A Buddhist Sanskrit grammarian and author of the *Kāśikā-vivaraṇa pañchikā* or *Nyāsa* (q.v.). Some scholars identify him, not on adequate grounds, with Pūjyapāda Devanandin (q.v.), author of the *Jainendra-vyākaraṇa.*

JINEŚVARA (fl. *c.* 1092). A Jaina Sanskrit writer, pupil of Vardhamāna and author of *Kathākośa*, a work containing short religious stories.

JĪTA-KALPA. See *Jīyakappa.*

JITENDRĪYA (fl. *c.* 1000-1050). A Bengali Sanskrit writer on Smṛiti, whose extensive work on Dharmaśāstra was completely eclipsed by the learned treatise of Jīmūtavāhana (q.v.). He is known only from frequent references in the works of Jīmūtavāhana, Raghunandana and Śūlapāṇi (qq.v.).

JĪVĀBHIGAMA. See *Uvaṅga* (iii).

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JĪVA GOSVĀMIN (1523-1618). A Sanskrit poet and a prominent figure in the history of Bengal Vaishnavism. Son of Anupama and a nephew of Rūpa Gosvāmin (q.v.), he became an ascetic when he was twenty years old and became head of a Gosvamī maṭha at Vṛindāvana. A versatile scholar, he was a prolific writer. His chief works are: *Sarva-saṁvādinī* (on Vaishṇava philosophy), *Gopāla-champū* (q.v.), *Mādhava-mahotsava* (q.v.), *Gopāla-virudāvalī* (Vaishṇava kāvya), *Durgama-saṅgamani* (on *Rasa-śāstra*; a comm. on Rūpa Gosvāmin's *Bhakti-rasāmṛita-sindhu*), *Harināmāmṛita-vyākaraṇa* (q.v.; a Vaishṇava grammar); *Stavamālā* is a collection made by Jīva Gosvāmin of 60 *stotras* and *gītas* composed by Rūpa Gosvāmin. He also wrote a comm. on the *Bhāgavata-purāṇa*. Influenced by the Chaitanya movement, all his works are permeated with Kṛishṇa-bhakṭi.

JĪVANAMUKTI-VIVEKA. A Sanskrit work by Mādhavāchārya (q.v.) on Advaita Vedānta, in vindication of Śaṅkarāchārya's views.

JĪVĀNANDA VIDYĀSĀGARA. (fl. early 20th cent.). A Sanskrit Paṇḍita of Bengal, whose chief works are comms. on: *Malātī-Mādhava*, *Uttara-rāmacharitra*, *Bāla-rāmāyaṇa*, *Viddha-śāla-bhañjikā*.

JĪVĀNANDA VIDYĀSĀGARA. A Vedic scholar, who ed. *Sāmaveda* with Sāyaṇa Bhāshya (2 Pts., 1892) and ed. the *Gopatha-brāhmaṇa* (1872; alongwith Rajendralāl Mitra) with an analytical introduction; he has brought out also texts of several Purāṇas from Calcutta.

JĪVANDHARA-CHAMPŪ. A Sanskrit work by the Jaina Haribhadra, perhaps identical with Harichandra. The work is based on the *Uttarapurāṇa* of Guṇabhadra and deals with the legend of Jīvaka or Jīvandhara, a prince, whose father was murdered by his treacherous minister Kāshṭhāṅgāraka, and he himself was born on a cremation ground. After several adventures, in which the prince marries eight damsels, he kills Kāshṭhāṅgāraka, regains the throne but one day when he meets a Jaina monk, he takes the monastic vow upon himself, his mother and wives becoming nuns.

JĪVA NYĀYATĪRTHA. A Sanskrit dramatist of Calcutta, whose chief works are all farces: *Purusha-ramaṇīya* (Calcutta, 1948), *Kshuta-Kshema* (1955, in which a niggard, who had amassed black-market money cheats even Yama and obtains a fresh lease of life) and *Chaṇḍa-tāṇḍava* (in which Stalin, Hitler and Mussolini are portrayed as having failed to enter India, the land of religion and spirituality).

JĪVARĀMA YĀGNIKA. A Sanskrit dramatist, whose *Murāri-vijaya* (probably composed in 1485) describes in 5 Acts the early life of Kṛishṇa as related in the tenth canto of the *Bhāgavata-purāṇa*.

JĪVA-VIYĀRA. A Jaina Prakrit poem in 51 stanzas by Śānti Sūri (d. 1039), which discusses the nature of beings after dividing them into various classes; subjects like Botany, Ethnology, Theology, Science of animals, etc. have been dealt with in this work.

JĪYAKAPPA. See *Chheya-sutta*.

JÑĀNĀMṚITA-SĀRA-SAṀHITĀ. A Sanskrit Tantric work written at the beginning of the 16th cent., which is exclusively devoted to the glorification of Kṛishṇa and Rādhā; it is pub. under the title *Nārada-pañcharātra*.

JÑĀNAPAÑCHAMĪ-KATHĀ. A religious Prākṛit tale by Maheśvara Sūri (fl. latter half of the 10th cent.), a pupil of Sajjana. The poem consists of about 2,000 Gāthās and describes the religious importance of Jñānapañchamī, a name given to the fifth day in

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the first half of the month of Kārttika.

JÑĀNĀRṆAVA-TANTRA. A Sanskrit work, which deals with various Tantric rituals and meditation on the various forms of Devī; Kumārīpūjā or the worship of young maidens is described as the highest sacrifice.

JÑĀNA-SIDDHĀNTA-CHANDRIKĀ. A Sanskrit tr. of Berkeley's *Principles of Human Knowledge*, which was pub. in the *Paṇḍit* (OS, VIII, IX, X) in the middle of the 19th century.

JÑĀNASUNDARĪ (d. *c.* 1910). A Sanskrit poetess of Kumbhakoṇam, of whose several works, only one *Hālāsya-champū* in 6 Stabakas has been traced. A dancing girl, remembered for her discourses, dancing and recitals, she visited the Mysore court and there received the title 'Kaviratna'.

JÑĀNENDRA SARASVATĪ (fl. first half of 18th cent.). A pupil of Vāmanendra Sarasvatī, he is the author in Sanskrit of the famous *Tattva-bodhinī* (q.v.), a comm. on Bhaṭṭoji's *Siddhānta-kaumudī* (q.v.).

JÑĀTĀDHARMA-KATHĀḤ. See *Nāyā-dhammakahāo.*

JÑĀTṚI-DHARMA-KATHĀṄGA. See *Nāyā-dhammakahāo.*

JOG, K.P. A modern Sanskrit scholar, whose chief works are the ed. of *Vimalodaya-mālā* of Jayantasvāmī and several monographs on Vedic subjects.

JOGALEKAR, S.A. A scholar, whose chief work is the ed. of *Gāthā-saptasati* (Poona, 1956), with a Marathi tr. and Introduction.

JOGARĀJA (fl. 18th cent.). A Sanskrit writer, patronised by Mahādji Sindia, and author of *Aśva-phala-prakāśa*, a work on veterinary science.

JOGASĀRU. An Apabhraṁśa poem of Joindu (q.v.), in which the subject-matter is very much similar to that of *Paramātmā-prakāśa* (q.v.).

JOGĪRĀJA BASU. A modern Sanskrit scholar, whose chief work is *India of the Age of the Brāhmaṇas* (1969).

JOHNSTON, E.H. (1885-1942). An Indologist, who pub. excellent editions and trs. of Aśvaghosha's *Saundarānanda* (Calcutta, 1928-32) and of *Buddha-charita* (jointly with Gurner ; Calcutta, 1936); he has also ed. Nāgārjuna's *Vigrahavyāvartanī* with the author's comm. as also *Ratnagotravibhāga*, the main work of the Tathāgatagarbha school, which has been tr. by J. Takasaki under the title *A Study on the Ratnagotra-vibhāga-Uttaratantra* (Roma, 1966). His trs. of Aśvaghosha's works are based upon critical editions and an extensive study of Buddhist literature in Sanskrit and Pali. He wrote also two important research papers: 'Two Notes on Ptolemy's Geography of India' and 'Ctesias on Indian Manna'.

JOHNSON, HELEN M. A modern Indologist, whose chief work is the Eng. tr. of *Trishashṭi-śalākā-purusha-charita* (Vols. I-VI).

JOHRAPURKAR, V.P. A scholar, whose chief works are: *Bhaṭṭāraka Sampradāya* (in Hindi; Sholāpur, 1958) and ed. of *Viśvatattva-prakāśa* (Sholāpur, 1964; with a Hindi Introduction containing bibliographical review of Jaina Nyāya literature).

JOINDU (fl. 6th cent.). A Jaina Apabhraṁśa poet and author of *Paramappayāsu, Jogasāru, Dohā-pāhuḍa* and *Śrāvakāchāra-dohaka* (qq.v.). These works have been composed in Dohā metre. Some scholars are of the view that he belonged to the 11th

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century.

JOKI, AULIS J. (1913-). A Finnish scholar, who has pub. a monograph dealing with the Aryan loanwords in the Fenno-Ugric languages (1973).

JOLLY, JULIUS. A German Indologist, whose *The Institutes of Vishṇu* (Eng. tr. of *Vishṇu-smṛiti*), and *The Minor Law Books* (Eng. tr. of *Nārada* and *Bṛihaspati Smṛitis*), were pub. in the Sarced Books of the East Series. He wrote also *Indian Medicine* (tr. from German into Eng. by C.G. Kāshikar).

JONARĀJA (fl. 15th cent.). A Kashmirian Sanskrit author of *Dvitīya-rājataraṅgiṇī* (q.v.), a continuation of the *Rājataraṅgiṇī* (q.v.), which was left incomplete on Kalhaṇa's death. His patron was Sultan Zain-ul-Ābidin (1420-70).

JONES, CLIFFORD. An American art critic, who, assisted by his wife, is the author of a book on Kathakali (California, 1970) and has pub. articles on the Temple Theatre in Kerala (Sanskrit Raṅga Annual VI, Madras, 1972).

JONES, J.J. A modern Indologist, whose tr. of the *Mahāvastu* (London, 1949 under Sacred Books of the Buddhists) is based upon Senart's ed. and upon a comparison with parallel texts in the Pali Tipiṭaka.

JONES, SIR WILLIAM (1746-94). Pioneer of Oriental studies in India and also nicknamed "Oriental Jones", his chief works are: Eng. tr. of *Śakuntalā* (1789), ed. of *Ṛitu-saṁhāra* (1792, the first printed work in Sanskrit), *Institutes of Hindu Law or the Ordinance of Manu* (Calcutta, 1794; Eng. tr. of the *Manu-smṛiti*; a German tr. of the work appeared in 1797 in Weimar), of *Hitopadeśa* and of *Gīta-govinda*. As early as 1793, he included in his programme the preparation of an "Ancient Indian Geographical Dictionary". He also recognised the importance of the Purāṇas. He wrote an article as well on the Christian influence on Kṛishṇa cult and was of the view that not only the name of Kṛishṇa but also the general outline of his story were long anterior to Christ.

After the foundation of the Asiatic Society of Bengal in 1786, Sir William Jones opened up a new vista in the study of the culture and civilization of India. The *Asiatic Researches*, a journal, started writing extensively and sympathetically about aspects of Indian culture, which attracted wide attention, both in India and abroad. His works have been pub. in 13 Vols. by Lord Teignmouth under the title 'The Works of Sir William Jones'.

JONG, J.W, DE. A Dutch scholar, whose chief works are : *Buddha's World in China* (Canberra, 1968), two papers : 'The Problem of the Absolute in the Mādhyamika School' and 'Emptiness' and *A brief History of Buddhist studies in Europe and America* (Varanasi, 1976).

JORDENS, J.T.F. A scholar of Australian National University, Canberra, whose chief works are: *Dayānanda Sarasvatī* (1978) and *Swami Shraddhānanda* (1981).

JOSEPHSON, F. A Swedish scholar, whose chief work is: *The Function of the Sentences, Particles in Old Middle Hittite* (Uppsala, 1972). His chief interest of study is on particles in Indo-European languages.

JOSHI, J.R. A modern Vedic scholar, whose *Some Minor Divinities in Vedic Mythology and Ritual* has been pub. from Poona.

JOSHĪ, L. A Sanskrit scholar, whose chief work *Vaidika Saṁskṛitikā Vikāsa* (1957) is on the development of Vedic culture.

JOSHĪ, S.D. A modern Sanskrit scholar,

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whose chief works are: ed. of Patañjali's *Vyākaraṇa-Mahābhāshya* (in several parts; some parts jointly with J.A.F. Roodbergen) and of *The Sphoṭanirṇaya of Kauṇḍa Bhaṭṭa*.

JUGDER, CH. A modern Mongolian Indologist, who is studying Buddhist philosophy, logic and in particular philosophical heritage of the mediaeval Mongolian thinkers. He pub. a book in Mongolian—*the Mongolian Buddist philosopher* (1978) and wrote in Tibetan a three-volume work on the history of Buddhist philosophy.

JULIEN, STANISLAS (1797-1873). A Professor of Chinese at the College de France, who tr. into French the life of Hsüan-tsāng and his *Hsi-Yü-chi*; his works are: *Historie de la vie de Hiouen-thsāng et de ses voyages dans l' Inde* (Paris, 1853) and *Mémoires sur les Contrées occidentales de Hiouen-thsāng* (Paris, 1857-58). He was responsible for making known important texts for the history of Buddhism in India.

JUMARANANDI. The most famous writer of Jaumara school of grammar, who probably fl. in the 14th century. Sometimes wrongly regarded as the founder of this school, he revised the *Saṅkshipta-sāra* (q.v.) and wrote a comm. *Rasavatī* on it. He also revised the Pāṇinīya *Dhātupāṭha* for this school.

JUNG, RALPH. A modern German Indologist, whose work on economic history includes ancient India but his main emphasis is on the modern period.

JUURIKKA, TUULA (1947-). A Finnish scholar, who is working on drama and religion in South India.

JVĀLĀPRASĀDA. A Sanskrit writer of Amarāvatī, whose chief work *Tattva-darśana* (Text and gloss, 1950), composed in Sūtra style and supplemented by a gloss, attempts to adjust Indian philosophy to modern scientific ideas.

JVĀLĀPRASĀDA MIŚRA. A Sanskrit scholar, whose chief work *Ashṭādaśa-purāṇa-darpaṇa* (in Hindi, Bombay, 1906), gives contents of the Purāṇas.

JVĀLĀPRASĀDA SHARMĀ. A Vedic scholar, whose ed. of Vājasaneyi-saṁhitā of Śukla *Yajurveda* (2 Vols.) was pub. along with a Hindi tr. in 1903, while his ed. of *Sāmaveda*, with a Hindi tr. (2 Pts.) was pub. earlier in 1890-91.

JWALĀPRASĀD SINGHAL. A modern scholar, in whose chief work *The Sphinx Speaks* (Delhi, 1963) he compares the information collected from the Purāṇas with Western historians and comes to the conclusion that Panjab was the home of the Aryans and that the great flood was the first great landmark in Purāṇic history.

JYOTIRGAṆITA. An astronomical Sanskrit work by Veṅkaṭeśa Ketakar (q.v.), which seeks to make up-to-date the astronomical knowledge of the Hindus by utilizing the researches of such western astronomers as Leverrier, Hansen and Newcomb.

JYOTIRĪŚVARA KAVIŚEKHARA. A Sanskrit dramatist and son of Rāmeśvara, who under Harasiṁhadeva (*c.* 1320) of the Karṇāṭa dynasty of Mithilā, composed a *Prahasana*, *Dhūrta-samāgama* (q.v.). His *Pañchasāyaka* epitomises in five parts all that is said in the standard works on Kāmaśāstra (erotics). *Mundita-prahasana*, a farce in 3 Acts and *Raṅgaśekhara* (on erotics) are also attributed to him.

JYOTIRVIDĀBHARAṆA. A Sanskrit work on astrology, attributed to Kālidāsa, but perhaps originated not before the 16th century. It is the source of the tradition of

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the Nine Jewels in the court of Vikramāditya.

JYOTISHA. One of the six Vedāṅgas (q.v.), dealing with astronomy.

JYOTISHA-VEDĀṄGA. See *Vedāṅga* (Jyotisha)

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KACHCHĀNA (fl. early Christian era). A Buddhist Pali writer and author of the *Netti* and of the *Peṭakopadeśa* (qq,v.); he is to be distinguished from the celebrated grammarian of this name.

KACHCHĀYANA. A Buddhist Pali writer, who according to a Buddhist tradition, is identical with Mahākachchāyana, a disciple of the Buddha, while some think that he was the same as Kātyāyana (3rd cent. B.C.), the noted author of the *Vārtika-sutras* (q.v.). Others take him as later than Buddhaghosha and place him earlier than the 12th century.

He is the author of *Kachchāyana-vyākaraṇa* or *Kachchāyana-gandha* (q.v.), the earliest extant Pali grammar. The other grammatical works attributed to him are: *Mahānirutti-gandha*, *Chullanirutti-gandha*, *Vaṇṇanīti-gandha* and *Susandhikappa*.

KACHCHĀYANA-GANDHA. A Pali grammatical work, also called *Kachchāyana-vyākaraṇa*, attributed to Kachchāyana (q.v.). Comprising eight sections and about 687 rules, it is the earliest extant Pali grammar and is said to be based on the earlier work *Sandhikappa* of the Kachchāyana school. Its major portion is based on the *Kātantra-vyākaraṇa* (q.v.); the author appears to have utilized also the *Kāśikā-vṛitti* (q.v.). The chief defect of the Kachchāyana grammar is that it ignores the historical relation of Pali to Sanskrit and gives an exposition of Pali wholly by itself; the linguistic material is not also exhaustively treated. The work is said to have been introduced in Burma in the fifth century. According to some sources, the rules are by Kachchāyana, the comm. by Saṅghanandin and the illustrations by Brahmadatta.

KACHCHĀYANA-VYĀKARAṆA. See *Kachchāyana-gandha*.

KAḌACHĀ. See *Chaitanya-charitāmṛita*.

KĀDAMBARĪ. A unique Sanskrit prose romance of Kathā type by Bāṇa (fl. 630-45; q.v.), which deals with the love-story of Chandrāpīḍa and Kādambarī; parallel to this story runs the love-affair of Puṇḍarīka and Mahāśvetā. It contains some biographical account of the author in the beginning.

A Chāṇḍāla damsel of exceptional beauty brings before king Śūdraka of Vidiśā a parrot, and after persuasion the parrot tells its sad story. In its infancy, it loses its mother and is brought up by its father; the young parrot is taken by Hārīta to the hermitage of his father, Jābāli, who remarks that the bird is reaping the fruits of past misconduct. On entreaty, Jābāli narrates

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the tale, which the parrot repeats. There is Tārāpīḍa of Ujjayinī, his queen Vilāsavatī and his minister Śukanāsa. Tārāpīḍa is blessed with a son, named Chandrāpīḍa, while Śukanāsa with a son, named Vaiśampāyana. Chandrāpīḍa. when sixteen years old, receives a wonderful steed, Indrāyudha and a maiden Pattralekhā, a captive daughter of the king of Kulūta. The young prince, with Vaiśampāyana and Pattralekhā, enters on a campaign of world conquest lasting three years and captures the Kirāṭa's stronghold on Hemakūṭa. Once losing his way, Chandrāpīḍa arrives at the lake Achchhoda where Mahāśvetā, a maiden, practises asceticism in a hermitage. On his persuasion, she tells her sad tale. She is the daughter of a Gandharva king Haṁsa and an Apsarā Gaurī; she had seen a beautiful ascetic boy, Puṇḍarīka and his friend, Kapiñjala. She learnt that the former was the mind-born son of the goddess Lakshmī and the ascetic Śvetaketu. She had loved him, but too late to prevent his death from unfulfilled longing. She had decided to die on his beloved's funeral pyre, but a majestic figure descended from the sky, took up Puṇḍarīka's body and promised her reunion if she lived. So far Kapiñjala was concerned, he had been cursed by a semi-divine being to become a horse. As Chandrāpīḍa falls ill, Mahāśvetā takes him to the palace of her friend, Kādambarī, the daughter of king Chitraratha of the Hemakūṭa mountain and Apsarā Madirā; there Chandrāpīḍa and Kādambarī fall in love. Chandrāpīḍa's father summons him home and leaving Pattralekhā with Kādambarī, he hurries on, bidding Vaiśampāyana bring back his army. He is received with joy at Ujjain, but is tormented by love, and gladly hears of his beloved from Pattralekhā; at this point Bāṇa's work ends and his son, Bhūshaṇa's continuation begins.

When Vaiśamapāyana does not return, Chandrāpīḍa is despatched to seek his comrade; he proceeds to the lake and finds Mahāśvetā in even more profound grief than before. She tells him that Vaiśampāyana had fallen in love with her; she, true to Puṇḍarīka, had repulsed him, and wearied with his parrot-repetitions of love, had cursed him to become a parrot, whereupon he had forthwith died. The news breaks Chandrāpīḍa's heart and he dies straightway; Mahāśvetā mourns him; Kādambarī resolves on death and as she prepares the pyre, a voice from heaven tells Mahāśvetā that Puṇḍarīka's body is incorruptible in heaven, while Kādambarī is to guard Chandrāpīḍa's body until the curse which killed him, is over. Pattralekhā springs on Indrāyuddha, dashes into the lake whence emerges Kapiñjala, who tells the maidens the truth; Chandrāpīḍa is an incarnation of the Moon, Vaiśampāyana is Puṇḍarīka, and Indrāyuddha Kapiñjala. Mahāśvetā, Kādambarī, Tārāpīḍa and Śukanāsa wait beside the body of Chandrāpīḍa; here ends Jābāli's tale. From Jābāli's narrative, the parrot recognises its true self as Puṇḍarīka-Vaiśampāyana and it flies off to seek Chandrāpīḍa. It is, however, caught by a Chāṇḍāla, who gives it to his queen. The queen is no other than the Chāṇḍāla maid, who has brought the parrot before king Śūdraka. The Chāṇḍāla maiden reveals herself as Lakshmī, mother of the parrot; questioned by Śūdraka, she reveals to him that the king is no other than Chandrāpīḍa in previous birth; saying this she disappears. As the king dies, Kādambarī finds Chandrāpīḍa reviving in her arms. Similarly, when the parrot dies, Puṇḍarīka descends from the sky; finally all are united and the nuptials are celebrated. Chandrāpīḍa places Puṇḍarīka on the throne; he spends his time partly at Ujjayinī, partly at Hemakūṭa and partly in the Moon, his own abode, while Pattralekhā is revealed as Rohiṇī, best beloved of the queens of the Moon.

As the story was left unfinished by Bāṇa, his son, Bhūshaṇa Bhaṭṭa completed it, but the son was unquestionably inferior

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to father. Bhūshaṇa prolongs the description of Kādambarī's love-lorn condition out of reason while he is deficient in his father's fertile imagination.

Kādambarī is remarkable for "long involved constructions, unusual words, use of epithets after epithets with the verb held back for pages together, unusually long compounds, and fondness for details and descriptions, even to the neglect of the main narrative and action."

KĀDAMBARĪ-KALYĀṆA. See *Narasiṁha*.

KĀDAMBARĪ-KATHĀSĀRA (Sanskrit). A versified abridgement in eight cantos of Bāṇabhaṭṭa's *Kādambarī* (q.v.), composed by Abhinanda (q.v.). The work is marked by artificialities found in the works of the age of decadence.

KAEGĪ, ADOLF. A German Indologist, whose chief works are: *Der Ṛig-Veda die älteste litteratur der Inder* (Leipzig, 1878-79; a kind of general introduction to *Ṛigveda*) and *Seventy Hymns of Ṛigveda* (German tr., jointly with Geldner). According to Kaegi, the majority of the Ṛigvedic hymns are invocations and glorification of deities, which are personifications of natural phenomena. They are prayers to the Eternal Ones and constitute perhaps the best specimens of vigorous primeval poetry.

KAELBER, W.O. An Indologist, whose research article 'Tapas, Birth and Spiritual Birth in the Veda' appeared in the *History of Religions*, Vol. 15 (1976).

KAHRS, E. A modern Swedish Indologist, whose chief interest of study is on the hermeneutical tradition of India.

KAIKINI, V.M. See *Śivakaivalya-charita*.

KAILĀŚANĀTHA (fl. early 20th cent.). A Sanskrit author of *Nāṭya-kathā-mañjarī* (Lahore) is a summary of well-known Sanskrit dramas.

KAIYAṬA (fl. 11th cent.). A Sanskrit grammarian, who was son of Jaiyyaṭa. Probably a native of Kashmir, he composed the *Pradīpa* (also called *Mahābhāshya-pradīpa*), a comm. on the *Mahābhāshya* of Patañjali.

KĀKACHAṆḌEŚVARĪMATA. A Sanskrit work on Tantra, which is important in the history of the medical science and chemistry in India; its time is not certain.

KĀLAKĀCHĀRYA-KATHĀNAKA. A Prakrit poem in prose and verse, composed in *c*. 10th cent. by an anonymous author. It gives an account of the initiation of prince Kālaka to Jainism and his elevation to the highest rank in his sect.

KĀLAKĀCHĀRYA-KATHĀNAKA. A Prakrit poem in 90 to 102 verses by Bhavadeva Sūri. There are several other Prakrit works bearing this title.

KALĀNĀTHA ŚĀSTRĪ. A modern Sanskrit writer, who has rendered Urdu poet Ghalib's poems into Sanskrit, a sample of which was presented in the Sanskrit Journal *Pratibhā* (IX. ii).

KĀLA-NIRṆAYA. A Sanskrit Smṛiti work by Mādhavāchārya (q.v.), which is a comprehensive treatise in five chapters. It deals with time and its nature, year, seasons, months, intercalary months, and religious acts allowed and forbidden in intercalary months, disquisition on *tithi*, *nakshatra*, *yoga*, *karaṇa*, *saṅkrānti*, eclipses, etc.

KĀLA-SĀRA. A Sanskrit Smṛiti digest by Gadhādhara (q.v.), which prescribes the auspicious time for various rites and observances.

KĀLA-SVARŪPA-DVĀTRIṀŚIKĀ. Same as

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Kāla-svarūpa-kulaka (q.v.).

KĀLA-SVARŪPA-KULAKA. An Apabhraṁśa didactic poem in 32 stanzas by Jinadatta Sūri (q.v.).

KALĀ-VILĀSA. A Sanskrit poetical work by Kshemendra (q.v.). Consisting of 10 cantos and written in the form of instructions given by Mūladeva to one Chandragupta, it describes the various modes of deceit practised by people in different walks of life, such as wandering singers, doctors, goldsmiths and astrologers.

KĀLA-VIVEKA. A famous Sanskrit Smṛiti digest by Jīmūtavāhana (q.v.), which discusses appropriate seasons, month and time for the performance of religious rites, duties, festivals, etc.

KALĀPA. See *Kātantra.*

KALE, M.R. A modern Sanskrit scholar, whose editions of the works of Kālidāsa, Bhāsa and other Sanskrit writers are quite popular; he is also the author of *Higher Sanskrit Grammar.*

KALGHAT GI, T.G. A Jaina scholar, whose chief works are: *Some Problems in Jaina Psychology* (Dharwar, 1961), *Jainism Through Prakrit Sources* (1978) and *Jainism and Karnāṭaka Culture* (ed., 1977).

KALHAṆA (fl. middle 12th cent.). A Kashmirian Sanskrit poet, chronicler and author of the *Rājataraṅgiṇī* (q.v.). His father, Champaka was a minister of king Harsha of Kashmir (*r.* 1089-1101). After Jayasiṁha came to the throne, Kalhaṇa became his court-poet. Kalhaṇa had admirable literary gifts, being well-versed not only in Sanskrit literature, but also in the legendary lore of his country. Though a Brāhmaṇa by birth and devoted to Śiva, he was free from the narrow sectarian outlook.

According to Kashmir tradition, he composed a poem *Jayasiṁhābhyudaya,* apparently a history of the achievements of king Jayasiṁha.

KĀLIDĀSA. The greatest poet and dramatist of Sanskrit as also of India, but very little is known about his life, and time when he flourished. There are numerous legends and anecdotes which represent Kālidāsa as an idiot in early life, who later became a great poet through the grace of goddess Kālī, and died in Ceylon at the house of a *hetaera.* He is reputed to be one of the nine Jewels (*nava-ratnas*) of the court of king Vikramāditya (or king Bhoja of Dhārā), but the scholars who are referred to as his associates could not all have been his contemporaries. Most scholars regard as a historical fact his association with king Vikramāditya of Ujjain, and the deliberate change in the name of the *Vikramorvaśīya* from Purūravas to Vikrama lends colour to it. Some regard this Vikramāditya as the ruler, who, according to well-established traditions, defeated the Śakas in 58 B.C. and founded an era—the well-known Vikrama Saṁvat—to commemorate this fact. Most modern scholars, however, do not believe that there was any king Vikramāditya in 58 B.C., or that Kālidāsa flourished at so early a period. The general opinion seems to be that he lived at the court of a Gupta Emperor, most probably Chandragupta II, who was also known as Vikramāditya, and, having defeated the Śaka satraps, could well lay claim to the title Śakāri, which is associated with the Vikramāditya of tradition. The safest course, however, is to hold that Kālidāsa flourished some time between 100 B.C. and A.D. 450.

The writings of Kālidāsa reveal that he was a pious Brāhmaṇa of Ujjain, was a liberal Śaiva by belief and had acquired a knowledge of the various branches of Brahmanical learning. He had also gathered vast experience by travelling far and wide throughout India. He shows his familiarity with the whole range of

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Vedic literature, the philosophical system, especially the Sāṅkhya and Yoga, the various works on Dharmaśāstra, the *Kāmasūtra*, *Nāṭyaśāstra*, Vyākaraṇa, Jyotisha-śāstra and even fine arts like music, drawing and painting. His versatile genius, his acquaintance with court etiquette, his shrewdness, his modesty, not without a due sense of self-respect, and his poetic talent are very well reflected in his works, which are: *Mālavikāgnimitra*, *Vikramorvaśīya*, *Abhijñāna-śākuntala* (dramas) and poems: *Raghuvaṁśa*, *Kumārasambhava* and *Meghadūta* (qq.v.).

Among the other poems of Kālidāsa, the *Ṛitusaṁhāra* (q.v.) is now generally accepted as his first work, though some have recently expressed doubts about his authorship of it. Nearly a score of other Kāvyas are traditionally attributed to Kālidāsa, the well-known among them being: *Nalodaya*, *Pushpabāṇa-vilāsa*, and *Śriṅgāra-tilaka*; many later poets assumed the name of Kālidāsa, e.g., *Abhinava-Kālidāsa*, *Ākbarīya-Kālidāsa*, etc. The versified work on prosody, called *Śrutabodha*, is also ascribed to Kālidāsa.

Kālidāsa is 'unquestionably the finest master of Indian poetic style', and his inimitable skill in the use of the 'simile' has become proverbial (*Upamā Kālidāsasya*). Both in drama and poetry, Kālidāsa stands not only unsurpassed but even unrivalled.

KALIHARADĀSA VASU (fl. Ist half of 20th cent.). A Sanskrit writer, who has written on lives of Śrī Chaitanya and his elder contemporary Advailā Āchārya in *Saṁskṛita Sāhitya Parishat Patrika*, Calcutta (1928-29 ff. and 1938-39 ff.).

KĀLIKĀ-UPAPURĀṆA. Containing about 9000 Sanskrit stanzas in 98 chapters, it is the only work of the series which describes the consort of Śiva in her various forms as Girijā, Devī, Bhadra-Kālī, Kālī, Mahāmāyā and deals with animal and human sacrifices to be offered to her. It belongs to the Śākta modification of Hindu belief, or the worship of the female powers of the deities. This Purāṇa explains the origin of Pīṭhasthānas where the different limbs of Sati were scattered and where Liṅgas were consequently erected. Peculiarly enough, it contains very prolix descriptions of a number of rivers and mountains in Kāmarūpa tīrtha in Assam, the home of Tantrika and Śākta. The Purāṇa also contains a chapter on politics. See *Upapurāṇa* and *Purāṇa*.

KĀLIPADA TARKĀCHĀRYA. A modern Sanskrit poet and doyen of Calcutta Sanskrit scholars and writers, who in his *Yatkiñchit Samayochitam* (*Praṇavaparijāta*, XIII.4) laments on the atrocious Naxalite destruction in West Bengal, and the all-round degradation into which things fell in West Bengal.

KALI RAṄGĀCHĀRYA (fl. end of 19th and early 20th cent.). A Sanskrit writer of Śrīvaishṇava sect, who flourished at Pudakottah court. He composed a number of hymns embodying philosophical doctrines and an epitome of the three schools of Vedānta: *Mata-trayasaṅgraha*.

KĀLĪVILĀSA-TANTRA. A Sanskrit Tantra of the Śāktas, in which a few chapters are devoted to Kṛishṇa and Rādhā; the latter is identified with Goddess Kālī.

KALKI-UPAPURĀṆA. An Upapurāṇa in Sanskrit, dealing with the deeds of Vishṇu's future incarnation in the form of Kalki at the close of the Kali-yuga. See *Upapurāṇa* and *Purāṇa*.

KALLAṬA (fl. 9th cent.). A Sanskrit writer on Śaivism, whose *Spanda-kārikā* (q.v.) in 51 verses, composed on the basis of instructions imparted by his preceptor Vasugupta (q.v.), is an important work of the Kashmirian Spandaśāstra school. Kallaṭa flourished in the reign of Avantivarman (A.D. 854).

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KALLINĀTHA (fl. 15th cent.). Also called Chatūra Kallinātha, he is the author in Sanskrit of *Saṅgīta-ratnākara-kalānidhi*, a well-known comm. on Śārṅgadeva's *Saṅgīta-ratnākara* (q.v.). Son of Lakshmīdhara and Nrāyaṇī and a native of Karṇāṭa in South India, he wrote his work at the instance of Immadi Devarāya, alias Mallikārjuna, king of Vijayanagara (1446-65), of whose court he was a poet.

KALPASŪTRA. See *Vedāṅga*.

KALPASŪTRA. Eighth section of Prakrit *Āyāradasāo* (q.v.), which contains three texts united to form one book, popularly known as *Kalpasūtra* of Bhadrabāhu: Section I contains *Jina-Charitra* (biographies of Jinas, the main portion being the biography of Mahāvīra); Section II contains *Therāvalī*, a list of schools (*gaṇas*), their branches and heads of schools (gaṇadharas), while Section III contains *Sāmācharī* (rules for ascetics for the rainy season). According to a tradition, these three, not contained in the original canon, were added to the Siddhānta (q.v.) later by Devardhi. The old genuine Kalpasūtra is the fifth *Chheyasutta* (q.v.). There are numerous comms. on Bhadrabāhu's *Kalpasūtra*.

KALPĀVATAṂSIKĀḤ. See *Kappāvaḍaṁsiāo*.

KALPNĀ-MAṆḌITIKĀ. A Sanskrit collection of tales, in prose and verse, which is preserved in a fragmentary condition. Ascribed to Kumāralāta (q.v.) or Aśvaghosha, it inculcates the Buddhist faith.

KALUPAHANA, DAVID J. A modern Indologist, whose chief work is *Buddhist Philosophy: A Historical Analysis* (Honolulu, 1976).

KALYĀṆAMALLA (fl. 16th cent.). A Sanskrit author of *Anaṅgaraṅga* or *Anaṅga-mañjarī*, a work on erotics.

KALYĀṆAMANDIRA-STOTRA. See *Siddhasena Divākara*.

KALYĀNARĀMA ŚĀSTRI, P.K. (fl. 20th cent.). A Sanskrit writer of Tanjore, whose *Kanakalatā*, written in fine prose, is a romance based on Shakespeare's *Lucrece*; it was published in *Sahṛidoya*, Śrīraṅgam.

KALYĀṆA SUBRAHMAṆYA (d. *c.* 1820). A Sanskrit author of *Alaṅkāra-kaustubha*, dealing with Arthālaṅkāras only; he illustrates the figures of speech by verses in praise of the sovereign or his family deity, Śrī Padmanābha. He was patronised by the king Rāmavarmā (*r.* 1785-98) and later by Rānī Lakshmī of Travancore. He also enjoyed the patronage of Cranganore Rājās till peace returned to Travancore with the accession of Rānī Lakshmī.

KALYĀṆAVARMAN. A Sanskrit writer on Mathematics and author of *Sārāvalī*. He is variously dated in the last quarter of the 9th cent. and in the 7th cent.: his work was revised by Bhaṭṭotpala (q.v.).

KALYANOV, V.I. A modern Russian Indologist, whose noteworthy production is the Russian tr. of some *parvas* (including that of Udyogaparva; Leningrad, 1976) of the *Mahābhārata*, a work, which is now continued by his pupils like S.L. Neveleva and Y.V. Vasilkov, who have jointly done the Vana-parva of the Epic; S.L. Neveleva has also done a thesis on the mythology and anthropology of the Vana-parva. The tr. of the *Mahābhārata* into Russian commenced in 1950 and in a few years the tr. of the whole of the *Mahābhārata* is likely to be printed. See *Erman*.

KĀMĀKSHĪ (widowed 1871). A Telugu Brāhmaṇa lady of Māyavaram, who was proficient in Śāstras. Her Sanskrit works, which are glosses on Tarka and Advaita Vedānta texts,

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are: *Nīlakaṇṭhīya-vishayamālā*, *Advaita-dīpikā* and *Smṛiti-ratna-prakāśikā*.

KĀMĀKSHYĀMMALA (fl. early 20th cent.). A Sanskrit writer of Mayuram of the Tamil area, whose interests lay in Śāstras, *Advaita* and *Nyāya*. She ed. Tryambaka Śāstrī's *Śruti-ratna-prakāśa* and *Śrutimatoddyota* with her notes (1910), and wrote in *Tarka* the *Nyāya-bodhinī-Nīlakaṇṭhīya-vishayamālā* (1912) and an independent Advaitic work, the *Advaita-dīpikā* (1910).

KAMALĀKARA BHAṬṬA (fl. Ist half of 17th cent.). Son of Rāmakṛishṇa Bhaṭṭa and grandson of Nārāyaṇa Bhaṭṭa, his literary activity, according to P.V. Kane, was between 1610 and 1640. His chief work is *Nirṇaya-sindhu* (q.v.) on Smṛiti. Of his other works, mention may be made of the *Śūdra-kamalākara*.

KAMALESHWAR BHAṬṬĀCHĀRYA. A modern writer, who has tr. into Eng. Nāgārjuna's *Vigrahavyāvartanī* (1972).

KĀMANDAKA (fl. Ist half of 8th cent.). Author of *Nīti-sāra* (q.v.), a Sanskrit work on Arthaśāstra.

KĀMAṆḌAKĪ. A Pali work by an unknown author on metrics, perhaps written between 11th and 13th centuries.

KĀMANDAKĪYA-NĪTISĀRA. Same as *Nīti-sāra* (q.v.).

KĀMASŪTRA (Art of Love). The earliest extant Sanskrit work on erotics, composed by Vātsyāyana (fl. 4th or 5th cent. A.D.; q.v.). Consisting of 1250 verses divided into seven Adhikaraṇas, 14 Prakaraṇas and 36 Adhyāyas, the Adhikaraṇa-wise contents are: (1) General principles; (2) Sexual union; (3) Courtship and marriage; (4) Wife; (5) Wives of other people; (6) Prostitutes; and (7) Secret love or extraneous stimulation.

From the introduction of this work, it appears that this subject was previously dealt with by a number of authors, but whose works are altogether lost. The work treats of the subject of sexual love in a comprehensive manner and throws much revealing light on the manners and customs of society. As such, the work is important also from the viewpoint of sociology and medical science. The 64 arts, particularly to be learnt by women are mentioned; these include dance, music, art of decoration, skill in household, etc. The prostitutes have been divided into various classes. The style is between Sūtra and Bhāshya and would have been partly unintelligible but for the excellent comm. *Jayamaṅgalā* by Yaśodhara (q.v.; 13th cent.).

KĀMEŚVARA NĀTHA MIŚRA. A modern scholar, whose chief work is the ed. of *Tattva-prakāśa* with the comm. of Aghoraśivāchārya.

KAMPTZ, KURT VON. A German Indologist, whose chief work *Uber die vom sterbfasten handlenden älteren Paiṇṇa's des Jainakanons* (Hamburg, 1929) is a notable work on Jaina canonical literature.

KAṀSAVADHA. A Sanskrit drama mentioned in Patañjali's *Mahābhāshya*, but is not extant.

KAṀSAVAHO. A Prakrit Kāvya in four cantos by Rāmapāṇivāda (q.v.); it is partly in *mātrā-vṛitta* and partly in *varṇa-vṛitta*. The work deals with the killing of Kaṁsa.

KAṆĀDA (fl. probably 6-5th cent. B.C.). Supposed author of Sanskrit *Vaiśeshika-sūtra* (q.v.); his real name appears to have been Kāśyapa, but he is also called Kaṇabhuj or Kaṇabhaksha (atom-eater). See *Vaiśeshika-sūtra*.

KANAKALEKHĀ. See *Vāmana Bhaṭṭa Bāṇa*.

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KANAKĀMARA (fl. 11th cent.). A Jaina Apabhraṁśa poet and a Brāhmaṇa of the Chandra-ṛishi *gotra*, who got converted to the Digambara Jaina faith on account of a feeling of renunciation. He was a disciple of Paṇḍita Maṅgaladeva or Buddha Maṅgaladeva. He composed his *Karakaṇḍa-chariu* (q.v.) at Āsāiya, which has been identified somewhere in Bundelkhaṇḍ.

KANAKASENA VĀDIRĀJA (fl. prior to 950). A Digambara Jaina Sanskrit poet, a resident of South India and author of *Yaśodhara-charita* (q.v.); his pupil Śrīvijaya flourished in about 950. See *Jasahara-chariu* and *Yaśastilaka-champū*.

KANBAE, BAK. A Sanskrit scholar, whose chief works are ed. with Eng. tr. of *Bālacharita* (1968), of *Avimāraka*, both dramas of Bhāsa and *Amaruśataka-līlā*.

KĀÑCHANĀCHĀRYA. A Sanskrit dramatist and son of Nārāyaṇa of the race of Kappimuni. Patronised by king Jayadeva of Kanoj, who flourished in the 12th cent., his drama *Dhananjaya-vijaya* (q.v.) was staged before an assembly of the learned, presided over by Gadādhara Miśra.

KANDARPA-CHŪḌĀMAṆI. A Sanskrit work on erotics, composed in 1577 by king Vīrabhadra of the Vaghela dynasty. It is an amplified metrical exposition in seven sections of Vātsyāyana's *Kāmasūtra* (q.v.).

KĀṆE, A.V. A blind modern Sanskrit poet, whose *Gāndhī-gītā* is an exposition of Mahātma Gāndhī's teachings in 41 long verses; his *Kāvyasarit* is a collection of poems on modern subjects. 'Chandram-gato-mānavaḥ' is a poem on the landing of man on the Moon.

KĀṆE, PĀṆḌURAṄGA VAMAṆA. A celebrated Sanskrit scholar, whose monumental work is *History of Dhamaśāstra* (5 Vols., 1930-46); he has pub. also *History of Sanskrit Poetics* as also several important research papers on Purāṇic studies. He ed. also *Vyavahāra-mayūkha* of Nīlakaṇṭha Bhaṭṭa. He is considered as an authority on the Dharmaśāstra.

KANGLE, R. P. A modern scholar, whose chief works are the ed. of Kauṭilya's *Arthaśāstra* (3 Pts., 1963-77) and *Manu and His Laws*.

KAṄKHĀ-VITARAṆĪ. A Pali comm. by Buddhaghosha, on the *Pātimokkha* (q.v.), written between 410 and 432. Containing much new information on the later development of Buddhist monastic life, it is marked by restraint and mature judgment. B.C. Law ascribes, however, this work to another Buddhaghosha.

KANTAWALA, S.G. A modern scholar, whose chief work is *Cultural History from the Matsya Purāṇa* (Baroda, 1964).

KĀṆVA-SAṀHITĀ. See *Veda (Yajurveda)*.

KAPAḌIA, H.R. A Prakrit scholar, whose chief works are: *Canonical Literature of the Jainas* (1941) and a small *English-Prakrit Dictionary* (1941). He ed. also a number of MSS. on Jaina literature and philosophy.

KAPĀLI ŚĀSTRĪ, T. V. A Sanskrit writer and pupil of Kāvyakaṇṭham Gaṇapati Śāstrī, on whose *Ramaṇa-gītā*, he wrote a gloss. He later came to Aurobindo Ashram at Pondicherry and pub. Sanskrit renderings of select poems of Aurobindo under the title *Kavitāñjali* (1946). He wrote the *Bhāratī-stava* (1949, in which the very image of the Supreme Mother Goddess is seen in Bhārata Mātā), the *Sādhanā-sāmrājya* (1952, in 25 verses on the place of *Sādhanā* in Aurobindo's *Yoga*), *Āhnika-stava* (1954, a collection of hymns)

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and his *magnum opus*, the new Sanskrit comm. *Siddhañjana* on the *Ṛigveda-saṁhitā*, written acccording to Aurobindo's interpretation.

KAPILA. A sage, supposed to have been the founder of the Sāṅkhya system of philosophy and believed to have flourished several generations before the Buddha. He is the author in Sanskrit of *Tattva-samāsa* (q.v.); *Sāṅkhya-pravachana-sūtra* (q.v.) is also traditionally ascribed to him.

KAPIL DEV SHĀSTRĪ. A modern Sanskrit scholar, whose chief works are: *Gaṇapāṭha kī Paramparā* and *Laghu-siddhānta Mañjūshā*.

KAPISHṬHALA-KAṬHA-SAṀHITĀ. See *Veda* (*Yajurveda*).

KAPISTHALAM DEŚIKĀCHĀRYA (fl. end of 19th and early 20th cent.). A Sanskrit writer of Śrīvaishṇava sect, whose chief works are: *Adhikaraṇa-ratnamālā* and *Siddhānta-traya saṅgraha*. He was an authority on dialectics and philosophy.

KAPISTHALAM KRISHṆAMĀCHĀRYA (1883-1933). A Sanskrit writer and son of Raṅgāchārya of Tirupati, whose romance *Mandāravati* (Madras, 1929) is based on one of the stories in the *Bṛihatkathā-mañjarī*. His other works are: *Vilāpa-taraṅgiṇī* (poem) and *Rasārṇava-taraṅgiṇī* (*bhāṇa*).

KAPPA. See *Chheya-sutta*.

KAPPĀVAḌAṀSIĀO. See *Uvaṅga*.

KAPPHAṆĀBHYUDAYA. A Sanskrit epic in 20 cantos, by Śivasvāmin (q.v.), describing how Kapphaṇa, the king of Dakshiṇāpatha, makes an attempt to attack king Prasenajit of Śrāvastī and how in the end his attack results in his own conversion into Buddhism without any battle being waged with Prasenajit. The work is based on a tale in the *Avadānaśataka* (q.v.) and treats of the subject in full epic manner, manifestly under the influence of *Kirātārjunīya* and *Śiśupālavaha* (qq.v.). The poem gives charming pictures of seasons, the sports of the army with women in the water, amusements with drinking bouts, sunset and moonlit nights and the mysteries of love.

The poem is marked with the artificialities found in the works belonging to the age of decadence.

KARAKAṆḌA-CHARIU (*Karakaṇḍa-charita*). An Apabhraṁśa poem by Kanakāmara (q.v.; fl. 11th cent.).

The poem, consisting of 10 *Sandhis*, describes in easy and lucid style, the life of king-sage Karakaṇḍa who is recognised as a *Pratyekabuddha* by both the Jainas and the Buddhists.

Rājā Daḍhivāhana of Champāpurī once goes to Kusumapura where he falls in love with a maiden, who, in fact, is princess Padmāvatī but has been deserted owing to her inauspicious birth; the Rājā marries her. While she is pregnant, she expresses a wish to go around the city on an elephant. Arrangement is made, but the elephant carrying the Rājā and the Rānī flees away towards the forest. She presses the Rājā to save his life but she keeps sitting on the elephant. The elephant enters a tank and the Rānī jumps down and takes her way towards the forest, which at once turns green. The forester takes Padmāvātī home considering her as his sister but the jealousy of his wife gets her turned out of the house. The Rānī goes to a cemetery where she gives birth to a son, named Karakaṇḍa. The child is lifted by Mātaṅga, a Chāṇḍāla, who, before his curse, was a Vidyādhara. He is to be redeemed from curse only if he can make the boy a rājā. When the Rājā of Dantipura dies, Mātaṅga secures the boy the vacant throne; later on the boy marries princess Madanāvalī of Girinagara.

Once Dadhivāhana sends a messenger to

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Karakaṇḍa to accept his supremacy; this infuriates Karakaṇḍa and he attacks Champā. There is a fierce battle but Padmāvatī arranges a truce between the father and the son. The father is overjoyed to find that he has a son; he installs his son as his successor and retires to the forest. Karakaṇḍa expands his empire but he is still to conquer Chola, Chera and Pāṇḍya kingdoms; the Rājā attacks those kingdoms as well.

On the way, Vidyādhara, disguised as an elephant, runs away with Madanāvalī; a Vidyādhara, however, assures Karakaṇḍa of his union with Madanāvalī. The Rājā approaches Siṁhala where he marries the Siṁhala princess, Rativegā. To kill an alligator, the Rājā jumps into the sea; he is successful but cannot catch the boat. Rativegā, reaching the coast, starts bewailing but she is consoled by Padmāvatī; the Rājā is abducted by a Vidyādharī, who makes him her husband. Later on the Rājā with her newly-wed wife joins Rativegā. The Rājā defeats the Dravidian kings but he happens to see the cast of Jinas in their crowns; the Rājā feels repentant, and returns to Terāpura where the Vidyādhara restores Madanāvalī to him. They lead a peaceful life thereafter at Champā; at Munirāja Shīlagupta's advice, the Rājā makes his son Vasupāla his successor and retires to forest with his many queens.

Inside the main plot there are nine stories which are fitted in at various places; the chief stories are of Naravāhanadatta and Madanamañjūshā found in the *Bṛihatkathā* (q.v.) and of a parrot, which reminds one of Vaiśampāyana in the *Ḳādambarī* (q.v.). The hero's campaign in the south gives occasion to the description of the Jaina caves at Terāpur, identified with the existing caves at Dhārāśiva near Osmānābād.

The *Karakaṇḍa-chariu* is a religious kāvya where much importance has been given to events than to the poetic excellence.

KARAṆANUYOGA. Prakrit works, belonging to the secondary or substitute canon of the Digambara Jainas; these include cosmological works, viz., *Sūrya-prajñapati*, *Chandra-prajñapti* and *Jayadhavalā*.

KĀRAṆḌA-VYŪHA. A Buddhist Mahāyāna sūtra in Sanskrit, which exists in two versions, the earlier one in prose and the later in Ślokas; the full title of the work is: *Avalokiteśvara-guṇa-karaṇḍa-vyūha.*

KARĀNJIA, R.K. A modern scholar, whose chief work is *Kuṇḍalini Yoga.*

KARAPĀTRĪ, SVĀMĪ ANANTAŚRĪ. A noted Vedic scholar, whose chief work, *Vedārtha Pārijāta* (Pt. I, 1979; Pt. II, 1980) seeks to justify the traditional interpretation of the Vedas as against the interpretations given by Dayānanda Sarasvatī (q.v.) and by some other Indian and Western scholars.

KĀRIKĀ-VALĪ. Another name of *Bhāshā-parichchheda* (q.v.).

KARKA (fl. prior to 10th cent.). A Sanskrit scholar, whose comms. are available on *Pāraskara-gṛihya-sūtra* (the earliest comm.) and on *Kātyāyana-srauta-sūtra.*

KARMĀNUSHṬHĀNA-PADDHATI. A Sanskrit digest by Bhavadeva Bhaṭṭa (q.v.), which discusses the procedure of ten principal rites and ceremonies to be performed by Sāmaveda followers; the work is also called *Daśa-karma-paddhati*, *Daśakarma-dīpikā*, *Saṁskāra-paddhati* or *Chhāndoga-paddhati.*

KARMARKAR, A.P. A modern Sanskrit scholar, who has written several research papers on Purāṇic studies; he has written also a work on Kālidāsa.

KARMARKAR, R.D. A modern Sanskrit scholar, whose chief works are: the ed. of

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Śrībhāshya of Rāmānuja (3 Pts., 1959-64), of *Kāvya-prakāśa*. *Gauḍapāda-kārikā*, *Vedānta-kalpa-latikā*, *Jñānadipikā* (comm. on *Mahābhārata*) and ed. of *Āśvamedhika-parvan* in the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, Poona.

KARMASTAVA. A Prakrit work by Devendra Sūri (q.v.) on the doctrine of Karman.

KARMAVIPĀKA. A Prakrit work on Karman, containing some 60 verses by Devendra Sūri (q.v.) of the 13th cent. A.D. There are several works bearing this title by various authors.

KARMOPADEŚINĪ. See *Brāhmaṇa-sarvasva*.

KARṆABHĀRA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on a scene from the *Mahābhārata*.

Karṇa, while preparing himself for his fight with Arjuna, tells Śalya of the trick by which he won his armour from the Brāhmaṇa sage, Paraśurāma. Śalya reminds him of Paraśurāma's curse that the arms should fail Karṇa in the hour of his need. The curse proves to be true, for Indra comes disguised as a Brāhmaṇa and obtains from Karṇa his armour and ear-rings. Karṇa and Śalya start for the battle and the noise of Arjuna's chariot is heard.

KARṆA-PRAKĀŚA. An astronomical Sanskrit work by Brahmadeva (q.v.), which follows the work of Āryabhaṭa I with corrections suggested by Lalla; the author flourished in the latter half of the 11th century.

KARṆAPŪRA (fl. 15th cent.). A Sanskrit poet, who is the author of *Pārijāta-haraṇa-mahākāvya*.

KARṆA-SUNDARĪ. A four-act Sanskrit drama by Bilhaṇa (q.v.), which celebrates the marriage of his patron Chālukya Karṇadeva Trailokyamalla of Aṇhilvād (1064-94) with a princess. Written in the guise of a romantic story, it is, however, a poor recast of the *Ratnāvalī* and *Viddhaśāla-bhañjikā* (qq.v.).

KARṆĀVATAṀSA. A Sanskrit poem, which gives an eulogistic account of the rule of Karṇasiṁha (fl. 16-17th cent.) of Bikaner and contains names of Muslim patrons of Sanskrit; it is attributed to Hoshitakabhaṭṭa.

KARPŪRA-CHARITRA. A Sanskrit Bhāṇa by Vatsarāja. See *Vatsarāja*.

KARPŪRAMAÑJARĪ. A drama in four Acts by Rājaśekhara (q.v.); it is in Prakrit, none of the characters speaking Sanskrit.

A magician displays a damsel named Karpūramañjarī, to the king Chaṇḍapāla of Kanauj and his queen and the queen takes her as an attendant. The king and maiden, however, fall at once in love; in a letter the maiden avows her passion, but the queen finds out the love. She imprisons the maiden, but the king makes a subterranean passage giving access to her prison. In Act III, the maiden and the king enjoy a filirtation in the garden, when the queen again discovers them. Act IV shows that the end of the passage opening on the garden has been blocked, but another passage has been made to the sanctuary of Chāmuṇḍa, the entrance being concealed behind the statue. Thus the prisoner can play a game of hide-and-seek with the queen and this enables her to carry out a clever ruse invented by the magician to secure the queen's blessing for the wedding. The queen is induced to demand that the king shall marry a princess of Lāṭa, by whom her husband will be a paramount monarch. She is still at her home, but the magician will fetch her to the palace. The wedding goes on merrily, but the princess is no other than Karpūramañjarī, the princess of Lāṭa and a cousin of the queen; the queen has unwittingly accomplished the lovers' desire.

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Produced at the request of Rājaśekhara's wife, the story is similar to the one of the Vatsa king and Vāsavadattā. According to Keith, the author is devoid of power to create character, the heroine is without merit, the intrigue is poorly managed and the confusion of exits and entrances is difficult to follow and is unsuitable for acting.

The Prākrit used in the play has been variously termed as Avantī, Śaurasenī or mixed Śaurasenī and Māhārāshṭrī.

KARSAI, GYORGY. A modern Hungarian Indologist, who has written his doctoral thesis on the dramas of Kālidāsa.

KĀRTIKEYA, SVĀMĪ (fl. early centuries of Christian era). A Digambara Jaina Prakrit poet (also called Kumāra) and author of *Kattigeyānupekkha* (q.v.), which prescribes snapping the ties of the action.

KARUNA KUSALASAYA. A modern Thai Indologist, whose tr. of the whole of the *Mahābhārata* into Thai is in progress. He has already tr. the *Buddhacharita* (Cantos I and II) into Thai.

KĀŚAKṚITSNA. An ancient Sanskrit grammarian and philosopher referred to in Patañjali's *Mahābhāshya*; his grammar is called *Kāśa-kṛitsna*.

KĀSHĪKAR, CHĪNTĀMAṆI GAṆESH. A modern Sanskrit scholar, whose chief works are: Eng. tr. of the *Bhāradvāja-śrauta-sūtra*, *Āyurvaidika-padārtha-vijñāna* (q.v.) and *A Survey of Śrautasūtras*.

KĀSHINĀTH ŚĀSTRĪ. A modern scholar, whose chief work *Vīra-śaiva-ratna* deals with Śaivism.

KĀŚĪCHANDRA (fl. early 20th cent.). A Sanskrit Paṇḍita, whose *Uddhāra-chandrikā* advocates taking back into the orthodox fold those persons, who had crossed the seas.

KĀŚIKĀ-VIVARAṆA-PAÑJIKĀ. See *Nyāsa*.

KĀŚIKĀ-VṚITTI. A famous Sanskrit grammar (*c*. 650), a comm. on Patañjali's *Mahābhāshya* (q.v.) and greatly utilized by Chinese scholars for studying Sanskrit at the time of I-tsing's visit to India in the last quarter of the 7th centūry. Bks. I to IV appear to have been composed by Jayāditya (of Kashmir; d. 660); after his death, the work was completed by Vāmana. Jinendrabuddhi, a Buddhist scholar, wrote his comm. called the *Nyāsa* (q.v.) on the Kāśikā. Māgha, in his *Śiśupāla-vadha*, makes a definite reference to this *Nyāsa* which may, therefore, be dated *c*. 700.

KĀŚĪ KṚISHṆAMĀCHĀRYA. A modern Sanskrit writer of Āndhra, whose chief work *Vālmīki* (Guntur, 1957) is in easy prose, introducing a number of anecdotes, subsidiary stories and other interesting literary features. His *Bhāratī-saptaka-traya*, a poem, is on the lamentable condition of the Sanskrit muse.

KĀŚĪ LAKSHMAṆA. A Sanskrit writer and author of *Shāharājīyam*, which simultaneously sings the merits of Shāhjī, king of Tanjore (*r*. 1687-1711) and illustrates the Alaṅkāras.

KĀŚĪNĀTHA UPĀDHYĀYA (fl. 18th cent.). A Sanskrit writer, whose chief works on Dharmaśāstra are: *Dharma-sindhu* (also known as *Dharma-sāra*) and *Prayāśchittendu-śekhara*.

KĀŚĪPATI KAVIRĀJA (fl. 18th cent.). A Sanskrit writer, son of Ramāpati, and author of *Mukundānanda*, a *miśrabhāṇa* wherein the erotic adventures of the Viṭa alludes obliquely to the sports of Kṛishṇa. The play was enacted at the festival at Bhadragiri, Bhadrāchalam. His *Saṅgīta-gaṅgādhara* is a treatise on music.

KĀŚĪ ŚESHAVENKAṬACHALA ŚĀSTRĪ. A

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modern Sanskrit author of *Abdhi-nau-yāna-mīmāṁsā* (Bombay, 1903), which is a polemical work on the subject of sea-travel.

KASSAPA (fl. between 5th and 11th cent.). A Buddhist Pali writer; the Gandhavaṁsa (q.v.) ascribes the *Anāgatavaṁsa* ('History of the Future One, i.e., Future Buddha') to Kassapa, the author of *Buddhavaṁsa* (q.v.) and its *Ṭīkā* (*Anāgatavaṁsa-aṭṭhakathā*) to Upatissa. But as there have been several Kassapas and Upatissas during various periods, the date of *Anāgatavaṁsa* cannot be fixed with certainty. Winternitz states that it 'perhaps belongs to an earlier period', though many regard *Anāgatavaṁsa* as a spurious work. Malalaseker believes Upatissa's *Ṭīkā* to have been based on a much earlier work. Some scholars doubt whether Kassapa, the author of the *Anāgatavaṁsa*, is identical with the author of *Moha-vichchhedanī*, *Vimati-chchhedanī* and *Bodhivaṁsa* (qq.v.) though the *Gandhavaṁsa* ascribes these works to a single author. The *Moha-vichchhedanī* is a treatise on the *Abhidhamma-piṭaka* (q.v.) and the *Vimati-chchhedanī* is on the *Vinaya-piṭaka* (q.v.).

KASSAPA BUDDHARAKKHITA. See *Jinālaṁkāra*.

KĀŚYAPA. A Sanskrit grammarian, who was a Ceylonese Buddhist monk. He is the author of the *Bālāvabodha*, a popular recast of the Chāndra grammar; his date is uncertain but he probably fl. in the 12th century.

KĀŚYAPA-SAṀHITĀ. A Sanskrit treatise on Āyurveda, which is also called *Vṛiddhajīvakīya-tantra*.

KĀTANTRA (*KALĀPA*). A celebrated Sanskrit grammar by Śarvavarman, which may have been very old in its origin, but is no longer extant. Originally of four books, it appears with supplements in the Tibetan translation and in Durgasiṁha's comm. which is the oldest comm.; Ugrabhūti (*c.* 1000) also composed a comm. viz., *Śishyahitanyāsa*. The school of *Kātantra* spread over Bengal and Kashmir; among the Kashmirian writers may be mentioned Bhaṭṭa Jagaddhara (author of *Bālabodhinī*) and Chhichubhaṭṭa (author of *Laghuvṛitti*), both about 1000. In Bengal, during the 13th and 16th centuries, a host of comms. and supplementaries were written on *Kātantra* grammar. The *Kātantra* deeply affected the Pali grammar of Kachchāyana and the Dravidian grammarians. A Tibetan tradition alleges that the author of *Kātantra* used the grammar of Indragomin. Appearing to be an abridgement of the *Ashṭādhyāyī*, it omits many rules of *Pāṇini*, totally ignores the Vedic portion of the *Ashṭādhyāyī* and modifies many of its rules. A legend goes that it was composed to make king Sātavāhana proficient in Sanskrit within a short period.

KĀTANTRA-VṚITTI. A Sanskrit comm. by Durgasiṁha (q.v.) on the *Kātantra* (q.v.).

KĀTANTRA-VṚITTI-PAÑJIKĀ. A Sanskrit grammatical comm. by Trilochanadāsa (q.v.) on Durgasiṁha's comm. *Kātantra-vṛitti* (q.v.).

KĀṬAYAVEMA (d.*c.* 1416). A celebrated Sanskrit commentator, who married the daughter of Anapola, the Reddi king of Kondavidu and was at the helm of administration during the reign of Anapola's son Komāragiri (*r.* 1381-1403). At the instance of Komāragiri, he wrote comms., called *Komāragirirājīyam* on the plays of Kālidāsa viz., *Abhijñāna-Śākuntala*, *Mālavikāgnimitra* and *Vikramorvaśīya*. A great warrior as Kāṭayavema was, Komāragiri bestowed on him the sovereignty of Rājamahendrapuram in appreciation of his services to the state.

KATHĀ-KAUTUKA. A Sanskrit poetical work in 15 cantos by Śrīvara (q.v.), which is an adaptation in 15 cantos of *Yūsuf wa Zuleikha*

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by Jāmī in Persian and is probably the earliest instance of the utilization of Persian literature. It was composed in 1550 for the edification of the author's patron Muhammad Shāh of Kashmir. Composed in easy Sanskrit, the romantic Persian love-lyric has been amalgamated with the Indian Śaiva faith, its last canto being dedicated to Śiva.

KATHĀ-KOŚA. An Apabhraṁśa poem by Śrīchandra (q.v.) in 53 sections, each of which contains a separate story intended for moral and religious instruction; there appears to be the influence of *Bṛihatkathā* (q.v.) on it.

KATHĀ-KOŚA. An anonymous work in Sanskrit, with verses in Prakrit. Composed perhaps in 11th cent., it contains 27 popular tales illustrating the usual fruits of human actions.

KATHĀ-KOŚA. A Jaina Sanskrit work of Jineśvara (*c.* 1092), which contains short religious stories. There are several other works bearing this title by different authors, in both Sanskrit and Prakrit

KATHĀ-MAHODADHI. A collection of 126 Jaina Sanskrit stories in prose by Somachandra (q.v.), written in 1488.

KATHĀ-RATNĀKARA. A Sanskrit collection of popular tales, by Hemavijayagaṇi (q.v.), a Jaina monk, who seeks to teach the Jaina doctrine. A prose collection, diversified by verses in Sanskrit, Prakrit and Apabhraṁśa, there are 258 miscellaneous short tales, fables and anecdotes, mostly of fools, rogues and artful women.

KĀṬHAKA-BRĀHMAṆA. See *Brāhmaṇa.*

KĀṬHAKA-SAṀHITĀ. See *Veda* (*Yajurveda*).

KATHĀRṆAVA. See *Śivadāsa.*

KATHĀSARITSĀGARA. The most famous of the versions of the *Bṛihatkathā* by the Kashmirian Somadeva (q.v.; fl. 11th cent.), consisting of 18 books of 124 sections (*Taraṅgas*) and 24,000 verses, while according to Speyer's estimate, the complete work contained 21,388 verses.

Composed to divert the mind of Sūryamatī, the wife of Ananta, king of Kashmir, it was the aim of the author to narrate the substance of the work and at the same time to produce a unified effect and maintain the flow of the narrative. Somadeva, in the course of his narration, tells much more than what Kshemendra and Buddhasvāmin (qq.v.) do, for there are numerous stories of faithful and adulterous women, of fools and rogues, thieves and gamblers, false ascetics and forest tribes. Wonderful events and feats of adventure are met in abundance, and magic and witchcraft are a matter of daily routine. In spite of the vast material contained in the book, the author has succeeded well in narrating the stories in an easy and flowing style. From the point of view of sociology, the work is a mine of information about ancient customs and manners.

The earliest largest collection in Sanskrit of stories extant in the world, it is the source of many tales in the *Thousand and One Nights* and through them, supplied ideas not only to Persian and Turkish authors but also to the West through Boccacio, Chaucer, La Fontaine and others. In the Preface, Somadeva gives an account of the contents of the work, naming its various chapters and lays down the wonderful origin of the tale. See *Pañchatantra.*

KAṬHA-UPANISHAD. See *Upanishad.*

KATHĀVATE, A.V. A modern scholar, whose chief works are the ed. of *Kīrtikaumudī* and of *Dvyāśrya-kāvya.*

KATHĀ-VATTHU. See *Abhidhamma-piṭaka.*

KATICIC, RADOSLAV. An Indologist of

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Yugoslavia, who has pub. in Slovenian : *The Ancient Indian Literature* (Zagrab, 1973).

KATRE, S.M. An Indian linguist, whose chief works are: *A New Approach to the Study of Middle and Modern Indo-Aryan* (1940), *Materials for a Dhātupāṭha of Indo-Aryan* (1939), *Prakrit Languages and Their Contribution to Indian Culture, Formation of Konkani* and *Historical Linguistics in Indo-Aryan.*

KATS, J. An Indologist, whose chief works are: *Het Javansche Tooneel, I* (Batavia, 1923) and *Het Rāmāyaṇa of Javansche Temple-reliefs* (Leiden, 1925).

KATTIGEYĀNUPEKKHĀ. A Prakrit kāvya by Kārtikeyasvāmin (q.v.) in 489 *gāthās.*

Divided into 12 chapters, it lays down the 19 *anuprekshās* (meditations) and other practices to be adopted by Jaina ascetics and others in order to snap the ties of action. The topics discussed are: the transience of wordly objects, sufferings associated with rebirths, the independence of the soul, the impurity of the body, doctrine of *Karman*, purification of soul through austerities, etc.

KĀTYĀYANA (fl. 3rd cent. B.C.) A Sanskrit grammarian after Pāṇini and author of *Vārttika-sūtra*; he is identified with Vararuchi and seems to have flourished in South India. During the period between Pāṇini and Kātyāyana, some forms recorded by the former had become obsolete and some other new forms had come into vogue. In the form of his *Vārttika-sūtras*, Kātyāyana notes all these changes in the spoken language, the object being to explain and support the Sūtras of Pāṇini and also to amend and supplement them wherever necessary. Such supplementary rules, *Vārttika-sūtras* have now been included in Pāṇini's *Ashṭādhyāyī* (q.v.).

KĀTYĀYANA. Author of the *Kātyāyana-prakaraṇa*, a Pali grammar, composed in Pali language. The author shows a close acquaintance with the *Kāśikā-vṛitti*, Pāṇini's *Aṣṭhādhayāyī* and the *Kātantra* grammar. The *Kātyāyana-prakaraṇa* is, however, not mentioned by Buddhaghosha in the 5th cent. A.D. and may have been composed much later.

KĀTYĀYANA. One of the twenty original Smṛiti writers, mentioned by Yājñavalkya, who is supposed to have fl. sometime between the 4th and 6th cent. A.D. Besides a metrical Smṛiti work, the other works attributed to him are: *Gṛihya-sūtra, Śrāddha-sūtra, Śulva-sūtra, Snāna-sūtra,* or *Snāna-vidhi-sūtra. A Kātyāyana-smṛiti-sāroddhāra*, compiled by P.V. Kane, has been published.

KĀTYĀYANA. A Sanskrit author, to whom is attributed *Ṛigveda-sarvānukramaṇī.*

KĀTYĀYANA-PRAKARAṆA. See *Kātyāyana.*

KĀTYĀYANA-SMṚITI. See *Smṛiti.*

KĀTYĀYANA-ŚRAUTASŪTRA. See *Vedāṅga* (Kalpasūtra).

KĀTYĀYANA-ŚULVASŪTRA. See *Vedāṅga* (Kalpasūtra).

KAUMUDĪ-MAHOTSAVA. A Sanskrit drama ascribed to Vijjakā, who has been indentified with Vijaya-bhattārikā, wife of Chandrāditya, the eldest son of Pulakeśin II and brother of Vikramāditya I. Various dates, ranging from the fourth to later than the eighth century A.D. have been assigned to the play, which appears to belong to our period.

The drama describes how the cursed Chaṇḍasena, an adopted son of Sundaravarman, king of Magadha, and the commander of his army, allied himself with the barbarian Lichchhavis and got possession of Magadha by defeating and killing the king,

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his adoptive father. The work has been described as a mediocre production.

KAUMUDĪ-MITRĀNANDA. A Sanskrit drama in 10 Acts, by Rāmachandra (q.v.; fl. 12th cent.).

The theme is the elopement of Mitrānanda, son of a merchant, with Kaumudī, the wordly-wise daughter of a sham-ascetic, from an imaginary island of Varuṇa, and their subsequent adventures in Siṁhala and other places, including the subsidiary story of the hero's friend Makaranda, who is married to Sumitrā, daughter of a merchant. The story resembles those of Daṇḍin's *Daśakumāra-charita* (q.v.). The drama is in the form of a modern pantomime, being the play of a number of Kathā incidents and wholly undramatic.

KAUṆḌA BHAṬṬA (fl. 17th cent.). A reputed Sanskrit grammarian, who was son of Rangoji and nephew of Bhaṭṭoji. He is the author of *Vaiyākaraṇa-bhūshaṇa* (an extensive gloss on *Vaiyākaraṇa-siddhānta-kārikā*), *Vaiyākaraṇa-bhūshaṇa-sāra* (a sort of abridgement of *Vaiyākaraṇa-bhūshaṇa*), *Vaiyākaraṇa-siddhāntadīpikā* and *Sphoṭa-vāda.*

KAUSHĪTAKĪ-BRĀHMAṆA. See *Brāhmaṇa.*

KAUSHĪTAKĪ-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

KAUSHĪTAKĪ-UPANISHAD. See *Upanishad.*

KAUŚIKA-SŪTRA. See *Vedaṅga* (Kalpasūtra).

KAUTHUMAS-SAṀHITĀ. See *Veda* (*Sāmaveda*).

KAUṬILYA (VISHṆUGUPTA). A Sanskrit writer, whose *Arthaśāstra* (q.v.) is regarded as the most authentic treatise on politics and state craft. The author is also styled Chāṇakya, who is reported to have been the Prime Minister of Chandragupta Maurya (4th cent. B.C.); some scholars express doubt about the authorship of the *Arthaśāstra* by the Prime Minister of Chandragupta.

KAUTUKA-SARVASVA. A Sanskrit *Prahasana* by Gopīnātha Chakravartin (q.v.; fl. *c* 15th cent.).

It describes in two Acts the wicked pranks of king Kalivatsala, who is addicted to the hemp-juice and is fond of other men's wives. He proclaims free love, becomes involved in a dispute over a courtesan, whom every one wants to oblige, and ends by banishing all the Brāhmaṇas from his realm. Although less vulgar and more amusing, the work is of little merit and possesses no greater appeal in its plot and characterisation.

KAVI, M.R. A modern Sanskrit scholar, whose chief works are the pub. of *Kaumudīmahotsva* of the poetess Vijjakā and discovery of the *Kundamālā* ascribed to Diṅnāga; he also ed. *Avantī-sundarī* with *Avantī-sundarīkathā-sāra.*

KAVIDARPAṆA. A work on metres by an unknown author, who closely follows Hemachandra (q.v.) and at times quotes him. It is composed in the Prakrit language, except the fourth chapter which deals with the classical Sanskrit metres and is written in Sanskrit. The only known manuscript of this work is accompained by an exhaustive comm. again of an unknown author, who vastly quotes from Hemachandra. The *Kavidarpaṇa* is alluded to by Jinaprabha Sūri in Saṁvat 1365, in his comm. on Nandisena's *Ajita-śānti-stava* (q.v.).

KAVIKALPADRUMA. A Sanskrit metrical Dhātupāṭha by Vopadeva (q.v.). It not only gives the roots and their meanings but also contains certain other information about the roots from the grammatical point of view and their usage.

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KAVI-KAṆṬHĀBHARAṆA. A Sanskrit work on poetics by Kshemendra (q.v.), which discusses the "possibility of becoming a poet, borrowing from others, the propriety of doing so in the case of the epic and similar works, the charm of poetry with illustrations of its ten aspects, the defects and excellences pertaining to sense, sound or sentiment, the various arts with which a poet should be conversant".

KAVIKARṆAPŪRA (b. 1524). A Sanskrit writer whose real name was Paramānanda Sen. Son of Śivānanda and a disciple of Chaitanya, he was born near Naihati in Bengal. His works are: *Chaitanya-charitāmṛita* (kāvya), *Chaitanyachandrodaya* (1543, a drama) (qq.v.), *Kṛishṇāhnika-kaumudī* (kāvya) and *Ānandavṛindāvana-champū* (on the early life of Kṛishṇa at Vṛindāvana). He is the author also of the *Alaṅkāra-kaustubha* (q.v.), a work on poetics. *Gaurāṅga-gaṇoddesha-dipikā*, also attributed to him, traces Chaitanya's followers to their prior births.

KĀVILIYAM. Chapter VIII of Prakrit *Uttarajjhayana* (q.v.), ascribed to Kapila and regarded as an independent poetical discourse; it describes admonitions to monks to renounce everything, to abjure hate, joys of life and injury to living things.

KAVĪNDRĀCHĀRYA. A Sanskrit poet, whose poem *Jagadvijayachhandas* eulogises the achievements of Emperor Jahāngīr (*r.* 1605-27).

KAVĪNDRA PARAMĀNANDA (fl. 17th cent.). A Sanskrit poet, a contemporary of Shivājī and author of *Anubhārata* or *Śivabhārata*, dealing with the life and achievements of Shivājī. The poem was further continued by his son, Devadatta, and grandson, Govinda, to cover the period of Shambhūjī. All these three compositions are collectively known as *Paramānanda-kāvyam* and are valuable sources of Maratha history.

KAVĪNDRA-VACHANA-SAMUCHCHAYA. See *Subhāshita-ratnakośa.*

KAVIPUTRA. A Sanskrit dramatist, mentioned by Kālidāsa in the prologue to *Mālavikāgnimitra* (q.v.).

KAVI-RAHASYA. A Sanskrit grammatical poem by Halāyudda (q.v.). Serving also an eulogy of the Rāshṭrakūṭa king Kṛishṇa III (*c.* 939-67), it illustrates the models of formation of the present tense of Sankrit roots.

KAVIRĀJA (fl. 1190). A Sanskrit poet, whose personal name was probably Mādhavabhaṭṭa; he was patronised by king Kāmadeva (1182-97). He calls himself as a master of figurative expression (*vakrokti*) and seeks for himself a place by the side of Bāṇa and Subandhu. He is the author of two poems: *Rāghavapāṇḍavīya* and *Pārijātaharaṇa* (qq.v.).

KAVISĀRA-PAKARAṆAM. A Pali work on metrics, probably identical with Dhammānanda's comm. on *Vuttodaya* (q.v.).

KAVISĀRA-ṬĪKĀ-NISSAYA. A Pali work on metrics, which appears to be the same as *Kavisāra-pakaraṇam.* (q.v.).

KĀVYĀDARŚA. A celebrated Sanskrit work on poetics in three chapters by Daṇḍin (q.v.), which has exercised great influence on subsequent writers. The work deals with the following topics: definition and division of Kāvya, the two Mārgas (Vaidarbha and Gauḍa) and the ten Guṇas pertaining to them and the essential requirements of a good poet (Chap. I); definition of Alaṅkāra, enumeration and description of 35 Arthālaṅkāras (Chap. II) and elaborate treatment of Śabdālaṅkāras (Chap. III). The work defines the body of Kāvya as a number of words conveying the intended sense. The soul of the Kāvya, composed in Vaidarbha style, is stated to be the ten Guṇas. The most authorita-

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tive commentator of the *Kāvyādarśa* is Taruṇavāchaspati.

KĀVYAKAṆṬHAM GAṆAPATI ŚĀSTRĪ. See *Gaṇapati Śāstrī, Kāvyakaṇṭham.*

KĀVYA-KAUTAKA. See Bhaṭṭa Tauta.

KĀVYĀLAṄKĀRA. Also called *Bhāmahālaṅkāra,* it is a celebrated Sanskrit work on poetics in six chapters by Bhāmaha (*c.* A.D. 700), and has exercised great influence on subsequent writers. Bhāmaha's date was probably later than Daṇḍin (q.v.); in his definition of poetry, Bhāmaha has accorded equal status to 'word' and 'import', though he has devoted more attention to the former.

The importance of this work lies in the fact that for the first time, a definite scheme of poetics is systematically elaborated and authoritatively established.

KĀVYĀLAṄKĀRA. See *Rudraṭa.*

KĀVYĀLAṄKĀRA-SĀRA-SAṄGRAHA (or Kāvyālaṅkāra-saṅgraha). See *Alaṅkāra-sārasaṅgraha.*

KĀVYĀLAṄKĀRA-SŪTRA. A Sanskrit work attributed to Yāska, which deals with poetics in an aphoristic style. See *Yāska.*

KĀVYĀLAṄKĀRA-SŪTRA-VṚITTI. A Sanskrit work on poetics by Vāmana (q.v.), which consists of *Sūtras* and *Vṛitti.* The topics discussed in its five Adhikaraṇas or parts are: *Śārīra, Dosha-darśana, Guṇa-vivechana, Ālaṅkārika* and *Prāyogika.* According to Vāmana, Rīti or particular arrangement of words is the soul of poetry. He declared this for the first time before Dhvanikāra and Ānandavardhana (qq.v.). See *Vāmana.*

KĀVYĀLOKA. Another name of *Dhavanyāloka* (q.v.).

KĀVYĀLOKA-LOCHANA. Same as *Lochana* (q.v.).

KĀVYAMĪMĀṀSĀ. A Sanskrit work on poetics by Rājaśekhara (q.v.). Written in 18 chapters, this work may be said to be a practical handbook of a poet, for instead of dealing with the Rasas, Guṇas and Alaṅkāras directly, it treats of various topics which are very useful to the poet. From the introductory chapter it appears that the extant work is only the first part of what was originally planned by the author. The extant portion was very popular with such eminent writers as Kshemendra, Bhoja, Hemachandra and younger Vāgbhaṭa (qq.v.).

KĀVYĀNUŚĀSANA. A Sanskrit work on poetics composed in 13th cent. by Vāgbhaṭa (q.v.), which is written in the form of Sūtra with a running comm. and covers in five chapters most of the topics of poetics. The object is to present a popular and easy epitome of the subject, without adhering to any particular school.

KĀVYĀNUŚĀSANA. A Sanskrit work in 8 chapters on poetics by Hemachandra (q.v.), which is in the form of *Sūtra* and *Vritti,* along with its comm., called *Viveka,* and covers all the topics of poetics with a brief reference to dramaturgy. The work, however, displays hardly any originality or independence of judgment. The author borrows freely from his predecessors named Bharata, Ānandavardhana, Abhinavagupta, Mammaṭa and Rājaśekhara (qq.v.). The Sūtra, Vṛitti, and comm. are respectively called *Kāvyānuśāsana, Alaṅkāra-chūḍāmaṇi* and *Viveka.*

KĀVYA-PRADĪPA. A Sanskrit work on poetics by Govinda (q.v.), which, though usually considered as a comm. on *Kāvya-prakāśa* (q.v.) is in fact a distinct comm. on the Kārikās of the *Kāvya-prakāśa.*

KĀVYA-PRAKĀŚA. A celebrated Sanskrit

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work on poetics by Mammaṭa (q.v.), which seeks a synthesis of the doctrines of the different schools of Poetics that preceded it. The work has been so popular that more than 70 comms. on it have been written, the prominent commentators being Ruyyaka, Viśvanātha and Nāgeśa Bhaṭṭa (qq.v). Combining fullness of treatment with conciseness, it treats of the entire field of Poetics, except dramaturgy, in 142 Kārikās or Sūtras. The work comprises the Kārikā, Vṛitti, and Udāharaṇas and is divided into ten Ullāsas or chapters. A late addition, mostly obtaining in Bengal, imputes the authorship of the Kārikās to Bharata and of the prose Vṛitti to Mammaṭa, but this is not considered authentic, The earliest known commentator of the *Kāvyā-prakāśa*, Māṇikyachandra (1159-60) and an early MS. of the work dated 1158, refer to the joint authorship of the *Kāvya-prakāśa* by Mammaṭa and Alaka, and later comms. follow them. It appears, however, that the joint authorship related only to the seventh and tenth Ullāsas. A.D. 1000 appears to be the probable date of the composition of *Kāvya-prakāśa*.

KAYE, G.R. A modern Indologist, whose chief work is the ed. of *The Bakshālī Manuscript* (Calcutta, 1927).

KEDĀRA BHAṬṬA (fl. *c.* 12th cent.). A Sanskrit author of *Vṛitta-ratnākara* (q.v.), a famous work on prosody.

KEDĀRANĀTHA SHĀSTRĪ (fl. 20th cent.). A Sanskrit author of *Sindhu-sabhyatā*, a book on archaeology, dealing with the Indus Valley Civilization.

KEGL, SANDOR. A Hungarian Indologist, who pub. tr. of *Bhagavadgītā* (1887).

KEITH, ARTHUR BERRIEDALE (1879-1944). A celebrated Eng. Indologist, whose chief works are Eng. tr. of Taittirīya-saṁhitā of Kṛishṇa *Yajurveda* (2 Vols., 1914, under Harvard Oriental Series Nos. 28-29), Eng. tr. of *Aitareya* and *Kaushītaki* Brāhmaṇas of *Ṛigveda* (1920); in HOS 15), with a useful introduction and indices, ed. of *Śāṅkhyāyana-āraṇyaka*, *Vedic Index of Names and Subjects* (a dictionary of devatās, ṛishis and important Vedic words with important references, in which Anukramaṇis, *Bṛihaddevatā* have been used; 1912, jointly with Macdonell; new ed. 1958), *Catalogue of Sanskrit and Prakrit MSS. in India Inst. Library* (Oxford, 1903), *The Sāṅkhya System* (London, 1918), *Buddhist Philosophy of India and Ceylon* (Oxford, 1923), *The Religion and the Philosophy of the Vedas and Upanishads* (2 Vols., 1925, in the HOS), *A History of Sanskrit Literature* (Oxford, 1920), *Sanskrit Drama* (Oxford, 1924), *Indian Logic and Atomism* (1921) and *The Karma Mīmāṁsā*. He has also carried out in his usual thorough manner, a detailed examination of the possible relations between the *Pañchatantra* of Pūrṇabhadra, the *Pañchākhyānoddhāra* of Meghavijaya and the *Tantrākhyāyikā*.

On the very close affinity of the language of the *Ṛigveda* and the oldest portions of the *Avesta*, Kieth concludes 800 B.C. as the date for the completion of the *Ṛigveda* and holds that the beginning of the Vedic period, therefore, cannot be very far removed from this date; he is also of the view that the point of dispersal of the Indo-Iranians was the region of the Pamir. He has written articles 'The Relation between Hittite, Tocharian and Indo-European', 'Mitanni, Iran and India' (1930) and 'Plotinus and Indian Thought' (1936) and upholds the Varuṇa-Ouranos-skygod theory.

He questions the identity of Devakīputra-Kṛishṇa of the *Chhāndogya-upanishad* and Vāsudeva-Kṛishṇa of the later literature and thinks that Kṛishṇa was developed out of one of the vegetation gods that were widely worshipped in all the countries of the world. Regarding Purāṇas, he is of the view that there is no reasonable possibility of any of the existing Purāṇas antedating A.D. 300 and very probably no one is at all as old as this;

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he also does not think that Śiva-worship is non-Aryan.

KENA-UPANISHAD. See *Upanishad.*

KENJU, K. (1852-83). A Japanese scholar, whose chief work is *Dharma-saṅgraha* (An Ancient Collection of Buddhist Technical Terms; 1885).

KENNEDY, J. An American Indologist, whose chief articles are: 'The Prehistoric Aryans and the Kings of Mitanni' (1909), 'The Indian in Armenia, 130 B.C.—300 A.D.', 'The Child Kṛishṇa, Christianity and the Gujars' (1907) and articles on the Purāṇic histories of the early Aryans and the Aryan invasion of northern India. He draws a distinction between the Kṛishṇa of Dwārkā and the child Kṛishṇa, the former a great semi-agricultural, semi-solar, atmospheric god of immemorial antiquity, the latter having been introduced at Mathura in the 5th or 6th cent. A.D. as a result of meeting at that town of lax Buddhists and eager Hindus with Northern nomads who brought a child-god and a Christian festival. He thinks that the Gujars were responsible for introducing the idea of the child-god.

KENNEDY, MELVILLE, T. An Indologist, whose chief work is *The Chaitanya Movement* (Oxford, 1925).

KENNEDY, VANS. An Indologist, whose chief work is *Ancient and Hindu Mythology* (1831).

KERALAVARMA VALIYA KOIL TAMPURĀN (1845-1915). Consort of Mahārāni Lakshmībāyi of Travancore, he was one of the greatest of modern poets and was held in high esteem. Called 'Kerala Kālidāsa', he composed 37 works in Sanskrit. When king Āyilyam Tirunāl interned him, he gave vent to his feelings of dislike against the king in many pieces, and after release composed *Viśākha-vijaya,* a 20-canto mahākāvya on Viśākham Tirunāl. His other chief works are: *Kaṁsavadha-champū, Śṛiṅgāra-mañjarī, Kshamāpaṇa-sahasra* and *Yamapraṇāma-śataka.*

KERBAKER, M. (d. 1916). An Italian poet, whose renderings in verse of the *Mahābhārata* episodes were pub. through the Italian Academy in five volumes; he produced also poetic renderings of Vedic hymns, from Kālidāsa and Śūdraka.

KERN, H. (1833-1917). A Dutch Indologist, whose works are: tr. of *Nidāna-kathā,* of *Jātakamālā, History of Buddhism in India,* first pub. in two volumes in Dutch (1882 and 1884), *Geschiedenis, etc.* I (1882), *Verspreide Geschriften, etc.* (1929), ed. and Eng. tr. of *Saddharma-puṇḍarīka-sūtra* (1908-12, in the Sacred Books of the East Series), *Introduction to Bṛihat-saṁhitā* (Calcutta, 1865) and *Manual of Indian Buddhism* (1896). Kern has shown close relationship between the Vedic language and the Bactrian language; indeed he characterises the latter as a dialect of the former.

KEŚAVA MENON, Y. A modern scholar, whose chief work is *The Miṅd of Ādi Śaṅkara.*

KEŚAVA MĪŚRA (Probably fl. 13th or 14th cent.). A Sanskrit author of *Tarkabhāshā* (q.v.), a work on philosophy.

KEŚAVA PAṆḌITA (fl. 17th cent.). A Sanskrit poet and author of *Rājārāma-charita,* describing in 5 cantos an incomplete story of Shivāji's son, Rājārāma; the struggle for Maratha independence in the Carnatic is well depicted here. The work, however, contains a reference to his journey to Gingee. Keśava Paṇḍita wrote also a Smṛiti digest. He served Shivājī and rose to be Daṇḍādhyaksha under Shambhūjī.

KEŚAVA ŚAMBHU BHAṬṬA (fl. Ist half of

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20th cent.). A Sanskrit writer of Kerala, whose chief work *Sāttvika-svapna* (Trichur, 1921), a play, describes an imaginary assembly of animals and birds, parodying modern political meetings, some of the members displaying their loyalty to the British and some agitating against the British.

KEŚAVA ŚARMĀ. A modern Sanskrit writer, who rendered Shakespeare's *Tempest* into Sanskrit (pub. in *Divyajyotis*, July-August, 1967 ff.); he also rendered into Sanskrit G.B. Shaw's *Apple Cart* (*Divyajyotis*, Feb., 1970 ff.).

KEŚAVASVĀMIN (fl. 12th cent.). A Sanskrit lexicographer, whose patron was Rājarāja, son of Kulottuṅga. His *Nānārthārṇava-saṅkshepa*, the biggest homonymous lexicon known so far, contains about 5800 stanzas, which are divided into six Kāṇḍas according to the number of syllables. In each Kāṇḍa, words are arranged after the initial letters. Incidentally, two or three persons of the author's namesake are known during the 12th and 13th centuries.

KEVALĀNANDA, SVAMĪ. A Sanskrit scholar, whose chief works are: *Aitareya-brāhmaṇāraṇyaka-kośa* (1952; a collection in alphabetical order of the sentences of *Aitareya-brāhmaṇa* and *Āraṇyakas*) and *Mīmāṁsā-kośa*.

KHABARDĀR, A.F. A well-known Gujarati poet, who has given Sanskrit versions for a good number of hymns in his *New Light on the Gāthās of Holy Zarathushtra* (Bombay, 1951).

KHĀDIRA-GṚIHYASŪTRA. See *Vedāṅga* (Kalpasūtra).

KHANDAKAS. See *Vinaya-piṭaka*.

KHANḌAKHĀDYA (Khaṇḍakhādyaka). An astronomical Sanskrit work by Brahmagupta (q.v.), composed in *c.* 665. Its eight chapters are: *Tithyadhikāra*, *Grahādhikāra*, *Tripraśnādhikāra*, *Chandra-grahaṇādhikāra*, *Sūrya-grahaṇādhikāra*, *Udayāstādhikāra*, *Śṛingonnatyadhikāra* and *Grahayutyadhikāra*.

KHAṆḌANAKHAṆḌAKHĀDYA. The greatest Sanskrit work on Advaita dialectics by Śrīharsha (q.v.), the poet. It establishes that all objective knowledge is vain and that the doctrine of Śaṅkara is, therefore, unassailable. It also points out the vanity of philosophy as the human mind is unable to compass those exalted objects which are suggested as worthy of pursuit by its speculative ingenuity.

KHEMĀCHĀRYA (fl. 10th cent.). A Buddhist Pali writer of Ceylon and author of the *Khema-ppakaraṇa* (q.v.), also called *Paramattha dīpa*; in Ceylon the work is appropriately called *Nāma-rūpa-samāsa*.

KHEMA-PPAKARAṆA. A Pali work, also known *Paramattha-dīpa*, by Khema (q.v.). The work contains: short descriptions of the *Chitta*, definitions of *Kusalā* and *akusalā dhammā* and a list of 28 mnemonic verses, briefly giving the meaning of some *abhidhamma terms*. With its short disquisitions on various subjects concisely written in simple, easy style, the work serves as a little handbook for the study of *Abhidhamma*. In Ceylon, it is known by the name of *Nāma-rūpa-samāsa* and was held in high esteem. Vāchissara Mahāsāmi of Ceylon wrote a comm. on it in the 13th century.

KHOT, SKANDA SHAṄKAR. A modern Sanskrit dramatist, whose chief works are: *Mālābhavishayam* (on a quack-astrologer), *Lālāvaidyam* (on a quack-doctor), *Dhruvāvatāra* and *Hā Hanta Śārade*; the first two farces have been played in Nāgpur.

KHRISHṬA-DHARMA-KAUMUDĪ-SAMĀLOCHANĀ. A Sanskrit work (Calcutta, 1894) by

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Brajalāla Mukhopādhyāya, which was a critique of Dr Ballantyne's criticism of Hinduism from the Christian standpoint.

KHUDDAKA-NIKĀYA. See *Sutta-piṭaka.*

KHUDDAKA-PĀṬHA. A part of the *Khuddaka-nikāya* (q.v.). See *Sutta-piṭaka.*

KHUDDAKA-SIKKHĀ. A Buddhist Pali work, mostly in verse (a few passages being in prose interspersed here and there), attributed to a Ceylonese Dhammasirī (q.v.), though Burmese tradition makes Mahāsāmī, its author. It is a compendium relating to *Vinaya-piṭaka* (q.v.) and was composed nearly 900 years after Buddha's demise, though language and style indicate a much later period.

KĪCHAKA-VADHA. A Sanskrit poem in five cantos by Nītivarman (q.v.), composed earlier than 11th century.

Based on an episode in the *Mahābhārata,* it deals with the story of Kīchaka's assault on Draupadī and Bhīma's killing Kīchaka and his followers. The work is one of the earliest specimens of *Ślesha* (one canto has been written in *Ślesha*) and *Yamaka* and similar devices used in poetry. It has been quoted by grammarians, rhetoricians, and also lexicographers, the earliest being Namisādhu, who composed his comm. on Rudraṭa's *Kāvyālaṅkāra* in 1069.

KIELHORN, F. (1840-1908). A German Indologist, whose chief works are: *Jātakas and Sanskrit Grammarians, A Grammar of the Sanskrit Language,* ed. and Eng. tr. of *Paribhāshendu-śekhara;* ed. of *Mahābhāshya* (3 Vols.), ed. of *Navāhnikī* and of *Pañchatantra, List of the Inscriptions of South India* and *Kātyāyana and Patañjali—Their Relation to each other and to Pāṇini.*

KILA BARDHANABADYA. A modern Thai scholar, who has tr. into Thai the Sanskrit work, *Dvātriṁśatputtalikā-siṁhāsana.*

KIMURA, TAIKEN. A Japanese scholar, who made extensive research (1922) on the question of Vasubandhu's date; he also explored and expounded 'History of Indian Philosophy' (1914-15). See *Takakusu, J.*

KING, W.L. (1907-). An American Indologist, whose chief works are: *Buddhism and Christianity, In the Hope of Nirvāṇa* and *Nature and Process of Religious Knowledge.*

KIRAṆĀVALĪ. A well-known Sanskrit comm. by Udayana (q.v.) on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.), a work on Vaiśeshika philosophy.

KIRĀTĀRJUNĪYA. One of the five famous Sanskrit Mahākāvyas, composed by Bhāravi (q.v.) in 18 cantos. The story, which is based on the *Mahābhārata* (III. 25-42), describes the combat between Arjuna and the god-Śiva, the latter in the garb of a Kirāta; this theme Bhāravi expanded and illustrated with all the resources of a refined and elaborate art.

The story opens with the deposed Pāṇḍavas in a forest. A spy, whom Yudhishṭhira has sent to report on the deeds of Duryodhana, brings the unwelcome news that the king is leading a virtuous life and captivating the hearts of his people. Draupadī, apprehensive of the future, taunts Yudhishṭhira and urges swift battle (i); Bhīma adds his support; Yudhishṭhira has scruples of honour (ii), but seeks counsel from the sage Vyāsa, who admits that there must be war, but since the enemy is so strong, suggests that Arjuna, by penance in the Himālayas, should win Indra's aid; a yaksha appears to lead Arjuna on his way (iii). The yaksha leads Arjuna on; a brilliant picture is drawn of the autumnal scene, partly in narrative and partly in the mouth of yaksha (iv). Then follows (v) the description of the

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Himālaya; yaksha disappears; Arjuna's penance on Indrakīla terrifies the Guhyakas, who appeal to Indra to aid them, and he sends Gandharvas and Apsarases to disturb Arjuna's asceticism (vi); the celestial army reaches Indrakīla and their elephants merit special description (vii). The Apsarases wander in the forest; the river Ganges invites them to the bath, and the bathing scene is described with much charm and beauty (viii). Night comes; the Apsarases and the Gandharvas drink and seek the pleasures of love (ix). The Apsarases, aided by the six seasons, try in vain their charms on the young ascetic (x); finally Indra reveals himself and bids Arjuna to win the favour of Śiva (xi). Arjuna continues his penance; a demon Mūka in boar form plans to slay him; therefore Śiva bids his host follow him to guard the ascetic (xii). The boar falls pierced by the arrows of Arjuna and Śiva; Arjuna advances to recover his arrow, but is challanged by a kirāta who claims it in his master's name (xiii). Śiva launches his army against Arjuna but in vain (xiv); the army is rallied from flight by Skanda, and Śiva himself begins a deadly battle of arrows with Arjuna (xv). Śiva and Arjuna fight with magic weapons, the hero is beaten (xvi), but grasps again his bow, and with sword, mighty rocks and the trunks of great trees, attacks Śiva, but all in vain (xvii). They box, at last they wrestle; Śiva reveals his true form, and the hero, humbled at last, praises the greatness of god and prays to him for strength and victory; Śiva and other gods accept his devotion and give him the Pāśupata weapon that he craves.

The poem "displays vigour of thought and language and lofty eloquence of expression. At the same time it evinces Bhāravi's attempts at the artificialities of the *Chitrakāvya*, and also several mannerisms which—unfortunately—are freely and zealously copied by later poets".—*HCIP, III, 311.* The poet gives charming pen-pictures of seasons and scenes as also of the sports and incidents of love, thus revealing his powers of observation and feeling; like Kālidāsa, he feels the sublimity of the Himālayas. Bhāravi is praised by Indian critics for depth of expression (*artha-gaurava*) in his *kāvya* but modern critics, especially of the West, denounce him as laboured and guilty of errors of taste.

KIRĀTĀRJUNĪYA. A Sanskrit Vyāyoga by Vatsaṛja (q.v.).

KIRFEL, W. A German Indologist, who devoted whole life-time to the study of Purāṇic geography and the Purāṇas. His chief works are: *Die Cosmographie der Inder* (1920), *Bhāratavarsha* (1931), *Das Purāṇa von Weltgebaude* (Bonn, 1954), *Das Purāṇa Pañchalakshaṇa* (Bonn, 1927) and *Die welt des Orients* (1947). He also inspired his disciple Louise Hilgenburge to make a comparative study of the geographical material in the *Mahābhārata* and the *Padma Purāṇa* (pub., Stuttgart, 1933).

KĪRTIKAUMUDĪ. See *Someśvaradatta.*

KĪRTILATĀ. A poem in Pūrvī Avahaṭṭha (the latest stage of Apabhraṁśa) mixed with Maithili, by Vidyāpati (q.v.). Divided into four sections, called *Pallavas*, and written in mixed prose and verse, it gives an account of the life and activities of the poet's patron, king Kīrtisiṁha (*c.* 1379) of Tirhut; the poem indicates the advent of modern linguistic tendencies. The poet appears to have been influenced by Sanskrit prose and erotic Sanskrit poems.

KĪRTI-PATĀKĀ. An Apabhraṁśa poem in *dohās* by Vidyāpati (q.v.), describing the life and love of king Śivasiṁha of Mithilā.

KĪRTIRĀJA. A Jaina Sanskrit poet, whose poem, *Nemināṭha-mahākāvya* narrates the life of the Tīrthaṅkara Nemināṭha in 12 cantos; the poem is replete with exquisite descri-

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ptions of the seasons, marriage, etc. He is the author also of a *Praśasti*, engraved in Parāvajināla ya in Jessalmir temple in 1417.

KIYOTA, M. An Indologist, whose special field of study is introduction to Buddhism and Buddhist Doctrinal Systems; he at present teaches in the University of Wisconsin, U.S.A.

KLATT, J. A modern Indologist, who ed. and tr. into German the *Ṛishabha-pañchāśikā*, a Jaina work; his *Onomastican* (*Specimen of a literary-biographical Onomastican*, Leipzig, 1892) was never completed.

KLEIN, JARED S. A modern American Indologist, who specialises in the Vedic and Classical Sanskrit. He at present teaches in the University of Georgia. He has written articles as "The Diachronic Syntax of the Particle *u* in the Ṛigveda", *JAOS* 98.3 (1978).

KLEMM, KURT. A German Indologist, who ed. only the first Prāpaṭhaka of the *Shaḍviṁśa-brāhmaṇa*, with extracts from Sāyaṇa's comm. and a German tr. in 1894.

KLOPPENBORG, M. A modern Dutch Indologist, who is working on Buddha Maitreya in early and in Theravāda Buddhism and on a Pali comm. on the *Anāgatavaṁsa*, the Amṛita-rasa-dhārā.

KNAUER, F. A German Indologist, who pub. for the first time *Mānava-śrautasutra* (St. Petersburg, 1900 ff.); pub. with German tr. *Gobhila-gṛihyasūtra* (1884-86) and the *Mānava-gṛihyasutra* (1897).

KNIPE, D. An American Indologist, whose special field of study is the religions of India, studies in the Vedic tradition, Jainism, Vedic myths and rites; he at present teaches in the University of Wisconsin.

KNIZKOVA, HANA (1930-). A Czech art critic, who studies Indian art at the Neprstek Museum, Prague.

KOCHCHUṆṆI TAMPURĀN. See *Goda Varma Yuvarāja.*

KOHALA. Traditionally a son of Mataṅga and an immediate disciple of Bharata (q.v.), he, according to *Nāṭya-śāstra* (XXVIII. 18) was to write a treatise on *Prastāratantra*; his *Kohala-rahasya* and *Saṅgītā-meru* are on music. From a fragment *Tālādhyāya*, which exists in manuscript form, it appears that though following Bharata generally, Kohala improved upon the *Nāṭya-śāstra* in details of classification. Cited by Abhinavagupta and commentators on Śārṅgadeva, the *Abhinaya-śāstra*, attributed to Kohala, may be part or an abridgement of his original work.

KOHALA-RAHASYA. A Sanskrit work on music by Kohala (q.v.), of which only the thirteenth chapter is extant; according to Krishnamachariar a complete manuscript exists.

KOHL, J.K. A German Indologist, who ed. the astronomical work, *Sūryaprajñapti* (Stuttgart, 1937); he gave the text in comparison with that of *Jambudvīpa-prajñapti.*

KOKILA-SANDEŚA. A Sanskrit poem by Uddaṇḍa (q.v.; fl. 14th or 17th cent.).

It is the message of a lover to his beloved at Calicut and is a very fine imitation of *Meghadūta* of Kālidāsa. The poem is said to have been composed in reply to a similar poem named *Bhṛiṅga-sandeśa* or *Bhramara-dūta* by Vāsudeva, another poet at Mānavikrama's court.

KOKILA-SANDEŚA. A Sanskrit poem by Varada (q.v.) or Nāyaṇāchārya.

KOKKAKA. See *Kukkoka.*

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KOLHATKAR, Y.V. A modern scholar, whose chief work is *Bhāgavatādarśa* (in Marathi; Poona, 1921).

KOLLURI RĀJAŚEKHARA (fl. 1840). A South Indian Sanskrit writer, son of Venkaṭeśa, whose chief works are: *Alaṅkāra-makaranda* (on Alaṅkāra with illustrations in praise of Rameśvara, ruler of Manna in Guntur District) and *Sāhitya-kalpadruma* (a work on poetics in 81 stabakas).

KOLVER, BERNHARD (1938-). A German Indologist, whose chief works are: *Tulu Texts with Glossary* (1969), *Studien zur Rājatarangiṇi des Kalhaṇa* (1971) and *Verschliffene Prafixe im Altindischen* (Wiesbaden, 1976).

KONOW, STEN (1867-1948). A Norwegian Indologist, who held positions in Germany and India. His chief works are: ed. and Eng. tr. of *Karpūramañjarī* (with C.R. Lanman), *Corpus Inscriptionum Indicarum*, Vol. II, Pt. II: Kharoshṭhī Inscriptions, with the exception of those of Aśoka (Calcutta, 1929), *Excavations at Sarnāth* (with John Marshall, 1908), *The Aryan Gods of the Mittani People* (1921), ed. and tr. in German, with notes, the *Shaḍviṁśa-brāhmaṇa* of the *Sāmaveda* (1893), tr. into Eng. the *Sāmavidhāna-brāhmaṇa* (1893), also of the *Sāmaveda*, *Religions of India* (Copenhagen, 1946; in collaboration with Tuxen) and a paper 'Home of Paiśāchī (1910). He has admirably dealt with the problems of the Chronology of the Śakas. In the Vedic field, he is of the view that Vedic Indians must have destroyed the Indus Valley people about 3000 B.C., which must therefore be the date of a major portion of the *Ṛigveda*.

KOOIJ, K.R. VAN. A Dutch Indologist, who has pub. tr. of *Kālikā-purāṇa* (54-69; 1972) into Dutch; the work is on the worship of the goddess, Kālī. He is at present working on the 'Iconography of Hinduism and Buddhism in Nepal'.

KOPACKOVA, REGINA (1924-). A Czech art critic, who studies Indian art at the National Gallery, Prague.

KOPP, H. A modern Indologist, who has pub. *Index to Samantapāsādikā* (1977).

KORĀN. See *Śri Guṇḍe Rāo Harkare.*

KOSĀMBĪ, D.D. (1876-1947). A modern scholar, who along with V.V. Gokhale ed. *Subhāshita-ratnakośa*, which has been pub. in the Harvard Oriental Series. See *Woods.* Kosāmbī has also produced a standard ed. of the *Śatakatraya* of Bhartṛihari as also an Eng. tr. of *Avimāraka* (with J.L. Masson); he wrote also *Introduction to History.* He has laid the foundation of Pali studies in India; his scholarly activities in Calcutta, Poona, Ahmedabad, Benares are reflected in the series of pub. in Marathi, called *Dharmānanda Smāraka Sāhitya* (Bombay, 1949 ff.).

KOSKENNIEMI, SEPPO. A Finnish Indologist, who, along with Asko Parpola and Simo Parpola, has made an extensive study of the Indus Script (Helsinki, 1973).

KOTSCHETOW, A.N. A Russian scholar, whose chief study is 'Die buddhistische Forschung in der USSR' (*Buddhist Yearly*, Halle, 1967).

KOTSHERGINA, V.A. A modern Russian Indologist, whose Sanskrit-Russian dictionary is coming out soon.

KRACHKOVSKY. A Russian scholar, who pub. the Russian tr. prepared by V.R. Rosen of the Arabic version of the legend of the Balauhar and the Buddhasaf, under the title *Povesti o Barlaame i Iosafe* (Moskva-Leningrad, 1947).

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KRAMADĪŚVARA (fl. 12th or 13th cent.). A grammarian and author of the Sanskrit grammar *Saṅkshiptasāra* (q.v.), the eighth and the last chapter of which is devoted to the treatment of Prakrit grammar. He was the founder of the Jaumara school of grammar and his *Saṅkshiptasāra* was revised by Mahārājadhirāja Jumaranandī, the most celebrated writer of the Jaumara school. Kramadīśvara was son of Chakrapāṇi and grandson of Śrīpati and was a native of West Bengal; he was styled *Vādīndra-chakra-chūḍāmaṇi*.

KRAMRISCH, STELLA. A well-known Indologist whose chief works are: *Indian Sculpture* (Calcutta, 1933), *A Survey of Painting in Deccan* (1937), *Hindu Temples* (2 Vols., 1947), *The Art of India* (London, 1954), *Indian Sculpture* (1960; describing the whole collection in the University of Pennsylvania Museum) and *The Art of India Through the Ages*; she also possesses privately a rare and choice collection of pieces of stone, bronze and paintings.

KRĀNTI-VĪRANAM-ADBHUTAKATHĀḤ. A Sanskrit work in prose, which deals with the exploits of the heroes of 1857 freedom struggle; the work was pub. in *Madhuravāṇī* (Dhārwār).

KRAUSE, C. A modern Indologist, whose chief work is *Ancient Jaina Hymns* (Ujjain, 1952).

KRETCHMER, P. A modern Indologist, who, on the basis of the *Mitanni* records thinks that *Mitanni* must have been the seat of *Ur-Indians*, and that several things must have been borrowed by them from the Hittites, and the Mitannians; Kretchmer considers in his works Indra and Varuṇa as the development of gods of the Ur-Indians; his works in German are: *Zum Urserung des Gottes Indra* and *Indra und der Hetitische Gott Inaras*.

KRICK. A modern Austrian Indologist, who is working at a project of studying and editing Ṛichakas of the Kaṭha school.

KṚIPĀRĀMA (fl. 18th cent.). A Sanskrit author of *Navya-dharma-pradīpa*, a work on Dharmaśāstra.

KṚISHI-PARĀŚARA. A unique Sanskrit work on agriculture, ascribed to the sage Parāśara; the work is also called *Kṛishi-saṅgraha, Kṛishi-paddhati or Kṛishi-tantra*. It is perhaps the only work of its nature.

KṚISHṆABHAṬṬA. A Sanskrit poet, whose *Īśvara-vilāsa-mahākāvya* is a historically interesting poem dealing with the life of Sawai Īśvarasiṁha of Jaipur (*r.* 1723-52).

KRISHNABHAṬṬA ARDE (fl. 18th cent.). A Sanskrit author of *Gadādharīkarṇikā*, a work on Nyāya philosophy.

KṚISHṆA CHAITANYA. A modern Sanskrit scholar, whose chief works are: *Sanskrit Poetics* (Bombay, 1965) and *A New History of Sanskrit Literature* (comprehensive as well as critical, 1962).

KṚISHṆACHANDRA TARKĀLAṄKĀRA (fl. 18th cent. A.D.). A Sanskrit poet and author of *Chandradūta*, a poem on the model of *Meghadūta* (q.v.).

KṚISHṆA-CHARITA. See *Agastya*.

KṚISHṆADATTA (fl. middle 18th cent.). A Sanskrit poet-dramatist of Mithilā, son of Sadārāma and Ānandadevi and author of *Rādhā-rahasya* (a poem in 22 long cantos, depicting the amours of Rādhā and Kṛishṇa), *Gīta-gaṇapati* (a poem imitating *Gīta-govinda*), *Kuvalayāśvīyam* (a seven-act drama depicting the love of Kuvalayāśva and Madālasā), *Purañjana-vijayam*, also known as *Purañjana-charita* (based on the *Purañjana-upākhyāna*

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of the *Bhōgavata*) and *Sāndrakutūhalam*, a farce.

KṚISHṆADEVARĀYA (*r.* 1509-29). A Sanskrit dramatist, who was son of Narasa and Nāgāmbā and brother of Vīranarasiṁha, of the Tuluva dynasty of Vijayanagar. He ascended the throne in succession to his brother and left behind a name in Indian history. He was a fine sportsman, graceful artist and versatile scholar. All South India was under his sway and under him were his feudatory chiefs, dispersed throughout his territories. Of his military exploits in wars against Ādilshāh, there are glorious accounts in contemporary chronicles. A great patron of art and literature, he was a great writer in Telugu and Sanskrit. His Sanskrit works are: *Jāmbuvatī-kalyāṇa* (a five-act drama on the story of Kṛishṇa's recovery of Syamantaka jewel, his victory over Jāmbuvant, and his marriage with the latter's daughter, Jāmbuvatī) and *Ushā-pariṇaya* (a drama on Ushā-Aniruddha episode). Other works mentioned in his Telugu poems are: *Madālasā-charitra*, *Satyavadhū-sāntvanā*, *Sakala-kathāsāra-saṅgraha*, *Rasamañjarī* (perhaps by a poet of his court) and *Jñāna-chintāmaṇi*.

KRISHṆADHVARIN (fl. 17th cent.). A Sanskrit poet and author of *Naishadha-pārijāta*, a poem dealing at one and the same time with the stories of Nala and Pārijāta-haraṇa; his *Raghunātha-bhūpālīya* is on poetics, with illustrations in praise of his patron.

KṚISHṆAKĀNTA VIDYĀVĀGĪŚA (fl. 18th cent.). A Sanskrit author of *Nyāya-ratnāvalī*, *Upamāna-chintāmaṇi-tīkā* and *Śabda-śakti-prakāśikā-tīkā*, works on Nyāya philosophy.

KṚISHṆA-KARṆĀMṚITA. A Sanskrit poem by Kṛishṇa-līlāśuka or Bilvamaṅgala (q.v.), which is a collection of devotional lyric stanzas in praise of Kṛishṇa. It exists in two recensions: the southern and western in three sections of more than 100 verses in each and the Bengal recension in one section with 112 verses.

KṚISHṆĀ KAUR. A Sanskrit poetess, whose *Śrayaṅka-kāvya* (Lahore, 1935) deals with the early history of Sikhs. It is a long poem consisting of 16 cantos.

KṚISHṆA KUMĀR (1925-). A modern Sanskrit scholar, whose chief works are a study in Hindi of Ambikādatta Vyāsa, histories in Hindi of Vaidika-sāhitya and of Alaṅkāra-śāstra and ed. of some Sanskrit works; his latest pub. in Sanskrit is *Udayana-charita* (1981).

KṚISHṆA KUMĀR DHAWAN. A modern Sanskrit scholar, whose chief work in Hindi is: *Upanishadoṅ meṅ kāvya-tattva* (poetic element in the Upanishads).

KṚISHṆA LĀL (1933-). A Sanskrit scholar, whose chief works are: *Śiñjārava* (1966), *Urvīsvana* (both collections of his original poems), *Śatadala* (a centum of free verses), and *Anantamārga* (short stories); his other works in Hindi are: *Gṛihyamantra aur unakā Viniyoga* (research), *Vaidika-saṅgraha* (an anthology of Vedic hymns and passages, with critical notes) and *Saṁskṛita-śodhapra-kriyā evam Vaidika Adhyayana* (a survey of Vedic studies; in Hindi; 1978).

KṚISHṆA LĪLĀ. A Sanskrit poem by Madana (q.v.), composed in 1624.

It describes Kṛishṇa's separation from the Gopīs in 84 stanzas in yamaka style of *Samasyā-pūrṇa* type, taking one foot from *Ghaṭakarpara* (q.v.) in each stanza.

KṚISHṆA LĪLĀŚUKA. See *Līlāśuka*.

KṚISHṆAMBHAṬṬA, S. A modern Sanskrit

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poet, whose chief work, *Gāndhī-saptaka* was pub. in the *Amṛitavāṇi* (1945), Bangalore.

KṚISHṆAMACHARIAR, M. A modern Sanskrit scholar, whose monumental work *History of Classical Sanskrit Literature* (Madras, 1937) is an exhaustive work, surveying classical Sanskrit literature upto 1937.

KṚISHṆAMACHARLU, C.R. A modern scholar, whose chief work is *The Cradle of Indian History* (Adyar, 1947).

KṚISHṆAMACHĀRYA, R. (1869-1924). A Sanskrit writer, editor of *Sahṛidayā*, Śrīraṅgam and author of two monographs: *Raghuvaṁśa-vimarśa* (1908) and *Meghasandeśa-vimarśa* (1915; both literary criticisms); his critiques on Kālidāsa's poems are unique and well-known. He also pub. *Vasantikā-svapna* (Kumbhakoṇam, 1892), a rendering into Sanskrit of *A Midsummer Night's Dream*. Among his prose pieces are *Pātivratya*, *Pāṇigrahaṇa* and *Varuruchi*. His *Suśīlā* is a romance inculcating social morals on the standards of Hindu ethics.

KṚISHṆAMACHĀRYA, R.V. (b. *c.* 1874). A Sanskrit writer, who was in the Government College, Kumbhakoṇam. Editor of *Sahṛidayā*, Śrīraṅgam, he wrote comms. on *Vāsavadattā*, *Priyadarśikā*, *Ratnāvalī*, and on others, of which his comm. on *Vāsavadattā* has evoked much praise. He wrote Introductions to the Vāṇi Vilāsa editions of *Meghasandeśa*, *Kāvyālaṅkāra-sūtravṛitti*, etc. and epitomised many others: *Kādambarī*, *Harsha-charita* and *Tilaka-mañjarī*. Besides several works on grammar and logic, he prepared anthologies, composed rhetorical works, glosses on many works and wrote poems. His *Vāṇi-vilāpa* (Kumbhakoṇam, 1926) is a poem on the lamentable condition of the Sanskrit muse.

KṚISHṆAMAṆI TRIPĀṬHĪ. A modern Sanskrit scholar, whose chief work is *Purāṇa-paryālochana* (2 Pts.); this collects together the 'Pañchalakshaṇa' from all the Purāṇas.

KṚISHṆAMIŚRA (fl. 11th cent.). A Sanskrit dramatist and author of the celebrated *Prabodha-chandrodaya* (q.v.), the earliest known allegorical drama. An ascetic of the Haṁsa order, he was a follower of Śaṅkara and missionary for the propagation of Advaita doctrines. With the apparent exterior of erotic ideas, it dramatises the supreme truth of Advaita Vedānta and ridicules the tenets of other schools of philosophy; the characters are personifications of abstractions. The prologue to the play mentions the victories of king Kīrtivarman of the Chandella dynasty and his general Gopāla over the armies of Chedi king Karṇadeva; Kīrtivarman ruled between 1049 and 1100 and his victory over Karṇadeva was about 1065. The play was written at the instance of Gopāla.

KṚISHṆAMOORTHY, K. (1923-). A modern Sanskrit scholar, whose chief works are critical editions of unpublished Sanskrit literary works: *Yaśodhara-charita* by Vādirāja, *Subhāshita-sudhānidhi* by Sāyaṇa and Eng. tr. with ed. of *Dhvanyāloka* and *Vakroktijīvita*.

KṚISHṆAMŪRTI, G. A Bezwādā lawyer, who tr. into Sanskrit the Constitution of Free India, as passed by the Constituent Assembly upto 8-1-1949.

KṚISHṆAMŪRTI ŚĀSTRĪ, K.S. A modern Sanskrit poet, whose chief works are: *Prakṛiti Vilāsa* (Madurai, 1950; including several descriptions of Nature) and an elaborate poem on Mahātmā Gāndhī, entitled *Bhāratabhāgya-viparyaya* (serially published in the *Madhurvāṇi*, Dharwar).

KṚISHṆAMŪRTI ŚĀSTRĪ, K.V. A modern Sanskrit poet of Poona in whose *Śunakadūta* (1956), a thief in jail pleads with a dog to go as a messenger to his beloved; he also com-

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posed *Matkunāshṭaka*; eight verses on the bug.

KṚISHṆAN NAIR, P.V. A modern Sanskrit writer, who rendered into Sanskrit the *Rubāiyat* of Omar Khayyam under the title *Madirotsava* (Trichur, 1945).

KṚISHṆĀNANDA ĀGAMAVĀGĪŚA. A native of Navadvīpa in Bengal, who flourished some time after 1577. He is the author of the celebrated *Tantra-sāra* (q.v.), a digest on Tantra. He is the greatest figure in the history of the Tantra literature of Bengal and his work is considered as an authority in the whole of northern India.

KṚISHṆAN TAMPY, V. (1890-1938). A Sanskrit dramatist of Kerala, who was Principal of Sanskrit College, Trivandrum. His three plays in Sanskrit (*Pratikriyā*, *Vanajyotsnā*, *Dharmasya-sūkshmāgati*), pub. from Trivandrum in 1924 take historical romantic themes of Rājpūt-Muslim times. These plays of contemporary and social interest are expressive of new trends in theme and form. See *Unni, N.P.*

KṚISHṆARĀMA (fl. 1900). A Sanskrit poet of Jaipur, whose chief works are: *Jayapuravilāsa*, *Kachchhavaṁśa* (both on the greatness of the rulers of Jaipur), *Sāra-śataka* (a poetic epitome of several important Sanskrit works), *Palandu-śataka* (a century of verses on Onion) and *Chhandaśchatāmardana* (on metrics).

KṚISHṆA RAO, C.R. A modern scholar, whose chief work is *Śrī-Mādhva: Life and Teachings*, pub. from Madras.

KṚISHṆAN UNNI, N.D. A modern Sanskrit writer, who has rendered into chaste Sanskrit the *Jñanappana*, a classical Malayalam philosophical poem by the 16th cent. poet Poonthanam.

KṚISHṆA VALLABHĀCHĀRYA. A modern scholar, whose chief work *Tattvaprabhāvali* is on the Swami Nārāyaṇa School.

KṚISHṆA VARIER, A.V. A Sanskrit author of *Mālā* (Trichur, 1949) on the Mahārājā of Cochin, who was a distinguished Sanskrit scholar.

KṚISHṆA WARRIAR, A.G. A modern scholar, whose chief work is *God in Advaita*.

KṚISHNAYYA, V. A Sanskrit scholar, who ed. the *Ṛigveda* with a Canarese tr. (1913-15).

KṚITYA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Chaṇḍeśvara (q.v.), which deals with auspicious times for the performance of religious ceremonies and sacraments.

KṚITYA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which deals with festivals celebrated during the year.

KṚITYA-KALPATARU. An extensive Smṛiti digest by Lakshmīdhara (q.v.), divided into 14 Kāṇḍas and was probably composed in the first quarter of the 12th century.

The work occupies a unique position among digests and exercised considerable influence over the early Smṛiti writers of Mithilā, Bengal, and Northern and Western India. Composed according to a well-conceived plan, no other digest attempts such a logical and comprehensive presentation of the Smṛiti material.

The fourteen Kāṇḍas are: (1) Brahmachāri (duties of the boy upto the end of his studentship); (2) Gṛihastha (duties of a householder); (3) Āhnika (on daily ritual); (4) Śrāddha (on offerings to the manes); (5) Dāna (encyclopaedic treatment of gifts); (6) Pratishṭhā (consecration of images); (7) Pūjā (on worship); (8) Tīrtha (on pilgrimage to holy places); (9) Vrata (on vasious vows); (10) Śuddhi (on

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purificatory rites); (11) Rājadharma (on duties of kings); (12) Vyavahāra (civil law and procedure); (13) Śānti (on attaining peace of mind), and (14) Vīramitrodaya (dealing with *moksha*).

KṚITYA-RATNĀKARA. A voluminous Sanskrit Smṛiti digest in 22 chapters or *Taraṅgas* by Chaṇḍeśvara (q.v.), which forms part of his *Smṛiti-ratnākara* (q.v.). The work deals with the performance of Vratas.

KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti work of Govindānanda (q.v.), mentioned in the *Āhnika-tattva* of Raghunandana (q.v.); its incomplete manuscript is available.

KROHN, SVEN (1903-). A Finnish Indologist, who has pub. papers on Indian philosophy; he is Emeritus Professor of Philosophy at the University of Turku.

KROM, N.J. (1883-1945). A Dutch Indologist, who revealed Indian cultural achievements in Indonesia; his works are : *Archaeological Description of Barabudur* (2 Vols., The Hague, 1927), *Inleiding Tot de Hindoe Javaansche Kunst* (revised 3 Vols., 1923) and *The Life of Buddha on the Stupa of Barabudur* (The Hague, 1926).

KSHAMĀ RĀO, MRS. (d. 1953). A Sanskrit poetess, whose works on Mahātmā Gāndhi are: *Śatyāgraha-gītā* (Paris, 1932), *Uttara-satyāgraha-gītā* (1949), and poems on *Jñāneśvara*, Tukārāma, Rāmadāsa, and Mīrā (*Mīrā-laharī*), describing their lives (1944-53). *Śaṅkara-Jīvanākhyāna* (Bombay, 1939) is a verse biography of her father, the distinguished Sanskrit research scholar Śaṅkara Pāṇḍuraṅga Paṇḍita. The *Kathā-muktāvalī* (Bombay, 1954) is collection of fifteen stories of hers, pub. after her death; her *Grāmajyoti* presents three stories of Gujarāt villages during civil disobedience days. She wrote also some social reform plays, e.g., *Bālavidhavā* (1955; in three Acts on the young widow) and *Katuvdaipāka* (1955, a drama on the sacrifice during Satyāgraha days).

KSHAṆABHAṄGA-SIDDHI. A Sanskrit work on Nyāya philosophy by the Buddhist philosopher Ratnakīrti (q.v.), which, as the title indicates, seems to establish the momentariness of things.

KSHATRACHŪḌĀMAṆI. A Sanskrit poem by the Jain poet Oḍeyadeva (q.v.), which treats of the *Uttarapurāṇa* legend of Jīvandhara in 11 chapters, mostly in Śloka metre. The poem is said to be, in most places, a Sanskrit rendering of the Tamil work, *Jīvakachintāmaṇi.*

KSHEMAKARAṆADĀSA TRIVEDI. A Vedic scholar, whose chief works are the Hindi trs. of *Atharvaveda* (1912-21) and of *Gopatha-brāhmaṇa.*

KSHEMAṄKARA (fl. early 14th cent.). A Sanskrit author of the Jaina recension of *Siṁhāsana-dvātriṁśikā* (q.v.), which is a prose version, with verses at the beginning and end.

KSHEMARĀJA (fl. 11th cent.). A Kashmirian Sanskrit writer, pupil of Abhinavagupta and author of *Pratyabhijñā-hṛidaya*, a comm. on the *Śiva-sūtra* of Vasugupta. See *Spanda-kārikā.*

KSHEMENDRA (surnamed Vyāsadāsa; fl. 11th cent.). A Sanskrit poet, son of Prakāśendra and grandson of Sindhu. He was a polymath and a court-poet of king Ananta of Kashmir, but his literary activity extended also to the period of Kalaśa, son and successor of Ananta. He composed the *Bhārata-mañjarī* and *Rāmāyaṇa-mañjarī* (qq.v.; epitomes of the *Mahābhārata* and *Rāmāyaṇa*), *Padya-Kādambarī* (metrical rendering of Bāṇa's *Kādambarī*). His *Daśāvatāra-charita* (q.v.)

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describes the ten incarnations of Vishṇu, while *Chitrabhārata*, no longer extant, is a drama. His *Bṛihatkathā-mañjarī* (q.v.) is a metrical version of the *Bṛihatkathā*. His two works on poetics are the *Kavi-kaṇṭhābharaṇa* and the *Auchitya-vichāra-charchā* (qq.v.; the latter being more well-known). His work on prosody is called *Suvṛitta-tilaka* (q.v.), while *Chaturvarga-saṅgraha* (q.v.) is a poetical work in four chapters. Among his satirical and didactic works, the noteworthy ones are: *Kalā-vilāsa*, *Deśopadeśa*, *Samaya-mātṛikā*, *Sevya-sevakopadeśa*, *Avadāna-kalpa-latā*, *Naramamālā*, *Darpa-dalana* and *Chāru-charyā* (qq.v.). Several works of his, referred to in his works, have not yet been discovered.

KSHEMENDRA (fl. probably 16th cent.). A Sanskrit author of a comm. on the *Sārasvata* (q.v.) vyākaraṇa.

KSHEMĪSVARA. A Sanskrit dramatist and author of the *Chaṇḍakauśika* and the *Naishadhānanda* (qq.v.). According to a verse in the Prologue, the *Chaṇḍakauśika* was composed under king Mahipāla, who is sometimes identified with Mahipāla of Bengal, but who in reality was Mahīpāla Bhuvanaikamalla of Kānyakubja (9th-10th cent.). The dramatist's grandfather also was a learned man.

KSHETRESHCHANDRA CHATTOPĀDHYĀYA. A modern Vedic scholar, whose chief works are pub. under different titles, of which the first one is entitled *Studies in Vedic and Indo-Iranian Religion and Literature*. Subsequently, two Volumes appeared, the 1st Volume relating to Vedic Religion and Vedic History and the 2nd dealing with Vedic Chronology and Indo-Iranian Studies; both these vols. are ed. by Vidya Niwas Miśra. Chattopādhyāya holds that the *Ṛigveda* contains material from the oldest to the latest Vedic period and that Indra was originally only a god of war and victory. He discussed also a number of Vedic words. On the basis of Vedic, epic and Purāṇic texts, Chattopādhyāya has shown that Vedic orthodoxy looked upon suicide with abhorrence, which was considered meritorious by non-Vedic ascetics. Later on, Vedic orthodoxy compromised with the common culture of the land and approved of the religious suicide at Prayāg.

KSHETRA-TATTVA-DĪPIKĀ. A Sanskrit work on geometry, written in 1823 by Īlattur Ramasvāmī Śāstrī.

KSHETRA-TATTVA-DĪPIKĀ. Name of a similar work (1828) by Yogadhyāna Miśra.

KSHĪRASVĀMIN. Author of the oldest and most important Sanskrit comm. *Amarakośodghāṭana* on the *Amara-kośa* (q.v.). A native of Central India, he appears to have flourished in the second half of the 11th cent., but according to some, he was son of Īśvarasvāmin and flourished in Kashmir in the 8th century. He is the author of *Dhātuvṛitti*, a comm. on *Pāṇinīya Dhātupāṭha* as also appears to have commented on a few other grammatical works; *Avyayavṛitti*, *Nipātāvyayopasarga* and *Kshīra-taraṅgiṇī* (a sort of comm. on *Dhātūpāṭha* of *Pāṇini*) are also attributed to him.

KUBEROPĀDHYĀYA (fl. 18th cent.). A Sanskrit author of *Dattaka-chandrikā*, a work on Dharmaśāstra.

KUHN, ADALBERT (1812-89). A German Indologist, whose chief works are: *Zur altesten Geschichte der-Indo-germanischen Völker* (1845), *Die Herabkunft des Feuers und des Gottertranks* (Gutersloh, 1859; tracing among the various Indo-European peoples, of a common pantheon of gods and on common mythology), *Mythologische Studien* (2 Vols., Gutersloh, 1886-1912). Kuhn believes that as the Indo-European peoples had a common language, they also had not a few religious

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and mythological concepts (as also customs and manners) in common. He seems to think of the Vedic mythology not as an 'Indian' mythology, but merely as an aspect of the boundless Indo-European mythology. All that the Vedas do for him is to provide materials for comparison.

KUHN, ERNEST. A German scholar, whose chief work is *Barlaam und Joasaph, Eine Bibliografisch-literatur-geschichtliche Studie* (München, 1894), a survey on the similarity of the legend of Josaphat and the Buddha; it contains bibliography also.

KUIPER, F.B.J. A Dutch Indologist, whose chief work is *Proto-Munda Words in Sanskrit* (1948); he specialises in Vedic linguistics and Vedic and Iranian comparative studies. He is at present working on a structural interpretation of Vedic mythology.

KUKKOKA. See *Rati-rahasya*.

KULACHŪḌĀMAṆI. A celebrated Sanskrit Tantric work of the Kaulas, in which Devī proclaims doctrines and Śiva listens as a pupil.

KULĀRṆAVA-TANTRA. A principal Sanskrit Tantric work in 17 chapters and consisting of over 2000 verses. Probably composed before 1000, it teaches that there are six forms of conduct (*āchāra*), which are only an introduction to *Kulāchāra* and that release from suffering and attainment of the highest salvation can only be achieved through *Kulāchāra* or *Kula-dharma*. The work belongs to the Kaulas, the most advanced of the Śāktas.

KULAŚEKHARA (fl. *c.* 925). A Sanskrit poet and author of the *Mukundamālā* (q.v.), a hymn in honour of Vishṇu. The author very probably is different from the patron of Vāsudeva (q.v.), the author of the *Yudhishṭhira-vijaya*.

KULAŚEKHARA. A Sanskrit dramatist and a king of Kerala, whom De places between the first half of the 10th and first half of the 12th centuries. He composed the *Tapatī-saṁvaraṇa* (a drama dealing in 6 Acts with the legend of Kaurava king Saṁvaraṇa and Tapatī, the daughter of the Sun-god) and *Subhadrā-dhanañjaya* (a drama in 5 Acts dealing with the marriage of Arjuna and Subhadrā).

KULKARṆĪ, DIGAMBARA MAHĀDEVA. A modern Sanskrit poet, whose chief work *Dhārāyaśo-dhārāḥ* (Satara, 1952) is a poem on the glories of the capital of Bhoja, which was one of the cultural centres of ancient India.

KULKARNI, V.M. A scholar, whose chief study is the Introduction to the second ed. of *Paümachariya* (Varanasi, 1962).

KULKE, HERMANN (1938-). A German Indologist, who ed. Hermann Goetz's *Studies in the History, Religion and Art of Classical and Mediaeval India* (1974); his other work is *Jagannātha-Kult und Gajapati-Königtum*, (Wiesbaden, 1978).

KULLŪKA BHAṬṬA (fl. between 1150 and 1300). Son of Divākara Bhaṭṭa, he was a native of Varendrī in Bengal and was the author in Sanskrit of *Manvartha-muktāvalī* (q.v.), the most famous of the comms. on the *Manu-smṛiti* (q.v.). Some scholars think that he also wrote *Smṛiti-sāgara*, a Smṛiti digest.

KUMĀRA. Same as Kārtikeyasvāmī (q.v.).

KUMĀRADĀSA. Also known as Kumāra-bhaṭṭa or Bhaṭṭakumāra, he was a Sanskrit poet, was a great admirer of Kālidāsa and very freely imitated him in manner as well as in

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general treatment of the subject. He was probably earlier than Māgha, who seems to echo a verse of his. According to a Ceylonese tradition, he was a king of Ceylon (*c.* 517-26); some scholars think that he flourished between *c.* 675 and 775. He is the author of the *Jānakī-haraṇa* (q.v.), a poem describing the story of the abduction of Sītā by Rāvaṇa. See *Swāmināthan, C.R.*

KUMĀRALĀTA (fl. probably 2nd cent.). A Sanskrit author of *Kalpanā-maṇḍitikā* (q.v.) or *Sūtrālaṅkāra*, which according to some, is the work of Aśvaghosha.

KUMĀRAPĀLA-CHARITA. A historical kāvya, dealing with the life of Chālukya king Kumārapāla of Anhilvāḍ (Anahilapāṭaka) including his encounter with Mallikārjuna. The poem is also entitled *Dvyāśraya-kāvya*, either because it is written both in Sanskrit (cantos i-xx) and Prakrit (cantos xxi-xxviii) or because the work, besides being a history, also serves the purpose of illustrating the rules of author's grammar: *Siddha-hemachandra-śabdānuśāsana*; there are several Apabhraṁśa verses in it. It gives an account of the rulers of Anhilvāḍ, bringing it down to the time of Kumārapāla and is valuable for the history of Chālukyas of Gujarat. The last two chapters of the work are written in various Prakrit dialects like Śaurasenī, Māgadhī, Paiśāchī and Apabhraṁśa. See *Hemachandra.*

KUMĀRAPĀLA-CHARITA. A Prakrit poem by Somaprabhāchārya (q.v.).

KUMĀRAPĀLA-PRATIBODHA. A Prakrit champū by Somaprabhāchārya (q.v.), written in 1185. Consisting of five sections called *Prastāva*, it enumerates various kings of the Chālukya dynasty and contains a dialogue between king Kumārapāla and his teacher Hemachandra on the precepts of Jainism which led to initiation of Kumārapāla to Jainism. Some parts of the work are written in Sanskrit and Apabhraṁśa; other titles of the work appear to be *Jinadharma-pratibodha* and *Hemakumāra-charitra.*

KUMĀRASAMBHAVA. A Sanskrit Mahākāvya by Kālidāsa (q.v.) in eight cantos, in which the finest gems of poetry are found.

It describes the circumstances that led to the birth of Kumāra who led the celestial forces and defeated the demon Tāraka. The poem begins with a brilliant piece of description of the Himālaya, the abode of Śiva; Śiva, sunk in deepest meditation, sits and on him with other maidens waits Umā (Pārvatī), born of the mountain-god himself, plucking flowers to offer to him, and fetching water and grass for his service. Canto ii shows us that oppressed by the demon Tāraka, the gods seek the aid of Brahmā, who directs them to bring about the marriage of Śiva and Pārvatī which will result in the birth of a son to kill the demon; Indra then seeks the aid of Kāma, god of love, to win Śiva's heart for Umā. Canto iii shows Kāmadeva ready and willing to effect the end desired if Spring will be his comrade as well as his own wife, Rati; Kāma approaches Śiva but the sight of Śiva quails his heart. But Umā with her friends appears, and Śiva is begged to hearken to their devotions; he feels himself strangely moved, and glancing sees Kāma on the point of discharging at him his deadly arrow; one fiery glance from the god's eye reduces him to ashes. Then follows (iv) the lament of Rati for her dead husband; she will not accept the consolation urged on her by Spring; instead she bids him heap the pyre so that she may follow him in death. But a voice from on high assures her of reunion with her husband when Śiva shall have relented and taken Umā to spouse. In sorrowful hope, Rati continues her life.

Despite her disappointment, Umā determines to perform severe asceticism until she wins her desire; as she is engaged in these acts, a hermit appears and questions her;

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from her sighs he learns that she loves, and from her maids who that lover is. He proceeds to depict in appalling colours the god of her desire, but she fiercely and bitterly rebukes his attacks; delighted he reveals himself as Śiva incarnate (vi). The Seven Seers themselves with Arundhatī come as wooers from Śiva to seek the maiden's hand (vi); the wedding follows, described with rich abundance of detail (vii). Then follows (viii) the description of the joys of the wedded pair.

It is held that owing to the criticism levelled against Kālidāsa for having described the pleasures of the divine pair, he did not write beyond the eighth canto. An attempt was made by a later writer, who found the title inadequate as applied to the eight cantos, and composed nine more cantos in continuation of the eight cantos. They tell of the god Agni's approach, first in dove shape, then in his proper person, to Śiva, begging his aid, as he prolongs for centuries the joys of dalliance. From the seed of Śiva, cast in the Ganges and shared by the six Kṛittikās, Kumāra or Kārtikeya is miraculously born. But the gods are in terror as the city of the gods is dismayed through Tāraka; Indra comes to demand help; Śiva grants his prayer and assigns Kumāra to the task. The great host of Tāraka is described in Canto xiv; then are described the portents which warn him not to go to war (xv). Blinded by pride he refuses; the demon bids his young opponent go back to his father and mother rather than fight, assails him with his whirlwinds and magic fire, until pierced to the heart by Kumāra he falls dead. Commentators like Mallinātha have commented only on the first eight cantos of the poem, and one of them has recorded the belief that the poem was left incomplete owing to the curse of Pārvatī whose anger was provoked by the descriptions in Canto viii.

The poet "has displayed considerable skill in delineating the main characters and the poem contains several passages of enchanting beauty, such as the Rati-vilāpa, the conversation between Umā and Śiva in the guise of a Jaṭila, the description of the Himālaya in Canto i, and of the sudden advent of spring in Canto iii. The poet, however, has exposed himself to criticism at the hands of rhetoricians like Ānandavardhana by indulging in what may be called sacrilegious description in the eighth Canto".—*HCIP III, 305-6.*

KUMĀRASAMBHAVA. A Sanskrit poem by Udbhaṭa (q.v.), which is extant only in illustrations quoted in his *Alaṅkāra-sāra-saṅgraha* (q.v.).

KUMĀRA TĀTĀCHĀRYA. A Sanskrit writer of Tirupati, *rājaguru* of Raghunātha (*r.*1600-32) and his son, Vijayarāghava Nāyaka of Tanjore and author of *Pārijāta-haraṇa* (a drama in five Acts on bringing celestial flowers by Kṛishṇa from Indra's heaven).

KUMĀRA-VYĀKARAṆA (*Kaumāra-vyākaraṇa*). Another name of *Kātantra* (q.v.).

KUMĀRILA BHAṬṬA (fl. 7th cent.). A South Indian Sanskrit writer, founder of the Bhaṭṭa school of Mīmāṁsā and author of *Śloka-vārtika, Tantra-vārtika* and *Ṭupṭīkā* (qq.v.). All these works form his comm. on the *Śabara-bhāshya* of Jaimini's *Mīmāṁsā-sūtra* (q.v.). A great Mīmāṁsā philosopher and representative of Brahmanical orthodoxy, he attacked the Buddhist and Jainistic logicians, including the prominent teachers Samantabhadra and Akalaṅka (qq.v.) whilst Prabhāchandra and Vidyānanda (qq.v.) defended their co-religionists against Kumārila.

KUMBHA (or Kumbhakarṇa). Ruler of Mewar at Chittorgarh (acc. 1433), whose chief works in Sanskrit are: *Saṅgīta-rāja* (q.v.) and *Rasika-priyā* (comm. on Jayadeva's *Gīta-govinda*; q.v.).

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KUṆARAVĀḌAVA. An ancient Sanskrit grammarian referred to by Patañjali in his *Mahābhāshya* (q.v.).

KUNDAKANDA (fl. early centuries of the Christian era). The most celebrated of the Digambara Jaina authors, who belonged to Koṇḍakunda, a place in South India. His original name was Padmānandī, but he was called Kundakanda after the name of the place he lived. Other traditional names given to him are: Elāchārya, Vakragrīva, etc.; he was pupil of Bhadrabāhu. His *Pañchāstikāya* and *Pravachana-sāra* are systematic compositions of Jaina ontology and epistemology; his *Samayasāra* (q.v.) is full of spiritual fervour. He is said to have written as many as 83 or 84 works called *Pāhudas* (*Prābhṛitas*) of which, *Shaṭprābhṛitas* is important. All these works have been composed in the Jaina Śaurasenī Prakrit and are in the usual Gāthā metre.

KUNDAMĀLĀ. A Sanskrit play in six Acts, dealing with the exile of Sītā, her discovery and reunion with Rāma; it appears to be of earlier than 5th cent. A.D. The play has been variously attributed to Dhiranāga (q.v.), Diṅnāga, Vīranāga, Ravināga and Nāgayya.

KUNHAN RĀJA, CHITTENJORE (d. 1963). A famous Sanskrit scholar, who was Director of the Adyar Library, Madras. His chief works are: *Survey of Sanskrit Literature* (comprehnsive and critical; 1963), Sanskrit renderings of Rāmapāṇivāda's two Prakrit poems: *Kaṁsavadha* and *Ushāniruddham*, ed. of Rāmapāṇivāda's comm. on Vararuchi's Prakrit Grammar (Adyar, 1946; jointly with K.R. Sharmā), a study on Kālidāsa, *Indian Philosophy, Sanskrit Literature of Mohamed Dārā Shukoh* (1943), *Sāṅkhya-kārikā* (ed., 1963), *Kādambarī* (ed.), *Poet-Philosophers in the Ṛigveda* (1963), *Quintessence of the Ṛigveda* (1964), and *Asya Vāmasya Hymn* (a study of this Sūkta). His *Bhārata-rāshṭra-saṅghaṭana* (1948) is a draft tr. in Sanskrit of some sections of the Constitution of Free India.

KUNHEN VARIER. See *Rāmavarmā-vijaya*.

KUÑÑIKKUṬṬAN TAMPURĀN (1865-1913). A Prince of Cranganore, he is famous as 'Kerala Vyāsa' since he tr. the whole text of the *Mahābhārata* into Malayalam in a short period. He is author of several Sanskrit dramas, stotras and lyrics of extraordinary charm. He wrote also in Sanskrit a biography of Śaṅkarāchārya.

KUNST, ARNOLD. A modern Polish Indologist, who has ed. Nāgārjuna's *Vigrahavyāvartanī* with the author's comm. (*Mélanges chinois et bouddhiques*, 9, 1951). On the problems of Indian logic, he has pub. *Probleme der buddhistischen Logik in der Darstellung des Tattvasaṅgraha* (1939).

KUNTALA or KUNTAKA (fl. latter half of the 10th cent.). A Kashmirian Sanskrit author and perhaps the mightiest of the critics of the Dhvani school of Ānandavardhana (q.v.). He is the founder of a new theory called *Vakrokti* (striking or charming mode of expression), which he held as the essence of poetry. His *Vakrokti-Jīvita* (q.v.) explaining his theory, is in four parts. Kuntaka quotes Ānandavardhana, Rudraṭa, and Rājaśekhara, and is himself quoted by Mahimabhaṭṭa.

KUPPUSWAMI SHĀSTRĪ, A. A modern Sanskrit scholar, whose chief works are: *Śrī Bhagavatpāda Śaṅkarāchārya* and a comm. on *Dhvanyāloka*; Kuppuswami Shāstrī Research Institute, Madras is named after him.

KŪRMA-(KAURMA-) PURĀṆA. See *Purāṇa*.

KUSUMADEVA (fl. 13th cent.). A Sanskrit poet and author of the *Dṛishṭānta-śataka*,

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which derives its title from the fact that every stanza illustrates a particular maxim. The work is cited by Vallabhadeva in his *Subhāshitāvalī* (q.v.) and is simple and unpretentious.

KUSUMĀÑJALĪ. Same as *Nyāya-kusumāñjalī* (q.v.).

KUSUMA RAKSHMANI (Mrs.). A modern Thai Indologist, who has done her research on the Southern version of the *Tantropākhyāna.*

KŪṬADANTA-SUTTA. Fifth *Sutta* of *Dīghanikāya* (q.v.).

KUṬṬANĪMATA. A Sanskrit poem by Dāmodaragupta (q.v.), which is erotic-comic and satiric. A highly interesting small didactic work, it is a sort of a manual for the guidance of the *hetaerae.* The book shows how a young girl should win gold for herself by the use of all the arts of flattery and feigned love, while preserving throughout a mere desire for wealth.

A courtesan in Benares, failing to attract lovers, seeks the advice of an experienced bawd. The latter instructs her to ensnare a rich young man and describes in detail the cunning act of winning love and gold. The work is full of stories in illustration and is a practical treatise in the art; the whole story of the *Ratnāvalī* is summed up here.

KUVALAYAMĀLĀ. A Prākṛit religious tale (*Dharmakathā*) in *champū* (778) by Uddyotanasūri (q.v.), also called Dākshiṇyachihna, pupil of Tattvāchārya. The principal Prākṛit employed in the work is the Māhārāshṭrī, but short and long passages, usually of a descriptive nature, are also found in Apabhraṁśa and even in Paiśāchī languages. The Gāthā is chiefly employed but Dvipadī, Dohā and Daṇḍaka metres are also used. The work takes its name from its heroine; an abridged version of this story in Sanskrit was made in the 14th cent. by Ratnaprabhasūri.

KUVALAYĀNANDA. A Sanskrit work on rhetorics by Appayya Dīkshita (q.v.). It bodily incorporates the Kārikās of Chap. V of Jayadeva's *Chandrāloka* (q.v.) and adds a running prose comm. by Appayya. It is, therefore, in a sense a comm. on the Arthālaṅkāra chapter of *Chandrāloka.*

KUVERA (fl. before 16th cent.). A Sanskrit writer, to whom is attributed *Dattaka-chandrikā* (q.v.).

KWELLA, PETER. A German Indologist, whose chief work is: *Flaussüberschreitungen im Ṛigveda* (Wiesbaden, 1973).

KYACHVĀ. King of Burma (15th cent.) and author of a Pali work *Sadda-bindu,* a grammatical treatise.

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LABER, J. An Indologist, whose chief work is ed. of Jayavallabha's *Vajjālagga* (q.v.; 1914), included in the Bibliotheca Indica.

LACHHAMĪDHARA SHĀSTRĪ (d. 1954). A modern scholar, whose chief works are: *Home of the Aryas* and *Birth Place of Kālidāsa*.

LACOMBE, OLIVER. A French Indologist, whose chief works are on Vedānta, Viśishṭādvaita, Buddhism and a French tr. of *Brahma-sūtra*, with Viśishṭādvaita commentary (1938).

LACOTE, FELIX (1873-1925). A French Indologist, who ed. and tr. into French Buddhasvāmin's *Bṛihatkathā-śloka-saṅgraha* (Paris, 1908-29), which added a new dimension to the study of the famous *Bṛihatkathā*.

LAḌAHACHANDRA. A Sanskrit poet, whose elegant stanzas voicing forth the condition of the lover at various situations, are found in an anthology; his date is uncertain.

LADDU, S.D. A modern Sanskrit scholar, whose chief work is *Evolution of the Sanskrit Language from Pāṇini to Patañjali* (1974).

LADDU, T.K. An Indologist, who, in his dissertation *Prolegomena zu Trivikram's Prakrit Grammatik* (Halle, 1912), gives an analysis of Trivikrama's grammar, and proved his authorship of both the Sūtras and of the Vṛitti.

LADNER, M. (1890-1963). A German Indologist, whose chief works are: *Existence and Deliverance* and *Gotama Buddha*.

LAGADHA (fl. 900 B.C., 3rd cent. B.C. or 5th cent. A.D.). The first man to systematise astronomy and author of Sanskrit *Vedāṅga-jyotisha* (q.v.).

LAGHU-JĀTAKA. A Sanskrit work on the Horā section of astrology by Varāhamihira (q.v.).

LAGHU-ŚABDENDUŚEKHARA. A celebrated Sanskrit comm. by Nāgeśa on *Siddhānta-kaumudī* (q.v.), a grammatical work.

LAGHUSIDDHĀNTA-KAUMUDĪ. A Sanskrit grammatical work by Varadarāja (q.v.). Popularly called *Laghu-kaumudī*, it is a primer based on the *Siddhānta-kaumudī* (q.v.).

LAGHV-ASHANNĪTI. A Sanskrit work by Hemachandra (q.v.), which is only an abridged form of his big work in Prakrit. Written

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in a metrical form, it deals with such topics as war, punishments, law, and penances. In his treatment of law he generally follows the *Manu-smṛiti*; the work contains an interesting theory of the origin of *rājanīti*, which ascribes its creation to the mythical prophet-king Ṛishabha.

LAKHAMADEVA (Lakshmaṇadeva; fl. *c.* 1453). A Jaina Apabhraṁśa poet, who was son of Rayaṇa (Ratnadeva) and was born at Goṇanda in Malwā. He is the author of *Neminâha-chariu* (*Neminātha-charita*, q.v.), a poem in four cantos, describing the life of Neminātha, a Jaina Tīrthaṅkara.

LAKKHANA (Lakshmaṇa). A Jaina Apabhraṁśa poet, who lived at Rāyavaḍḍiya on the Yamunā (modern Raibhā near Firozābād in Agrā District) which was also the residence of his patron Kaṇha, the great minister of Āhavamalla of the Chauhāna family. Lakkhana was son of Sāhula and Jaitā of the Jāyasa (Jayaswal) family; he is the author of *Anuvaya-rayaṇa-paīu* (*Anuvratta-ratna-pradīpa*; 1956), a poem in 8 cantos, dealing with the religious vows of Jaina householders; the work throws light on Chauhāna rulers near Agra in the 13th century.

LAKSHAṆĀVALĪ. A Sanskrit work on Vaiśeshika philosophy by Udayana (q.v.).

LAKSHMAṆ SARŪP. A Vedic scholar, whose chief works are the ed. of *Ṛigārthadīpikā* of Venkaṭamādhava (4 Vols., Lahore, 1939; covering the first seven maṇḍals of the *Ṛigveda*), ed. and Eng. tr. of *Nirukta* and of *Nighaṇṭu*. Like Konow (q.v.), he is of the view that Vedic Indians must have destroyed the Indus Valley people about 3000 B.C., which must, therefore, be the date of a major portion of the *Ṛigveda*.

LAKSHMAṆA. See *Lakkhana*.

LAKSHMAṆA ĀCHĀRYA. See *Chaṇḍī-kucha pañchāśikā*.

LAKSHMAṆA BHĀSKARA (fl. *c.* 14th cent.). A Sanskrit author of *Mataṅga-bharata*, the major part of which deals with dancing.

LAKSHMAṆA DEŚIKA (fl. 11th cent.). Author of the Sanskrit *Śāradā-tilaka* (q.v.).

LAKSHMAṆA DEVA. See *Lakhamadeva*.

LAKSHMAṆA GAṆI. A Jaina Prakrit poet and author of a poem entitled *Supāsanāha-chariya* in 8,000 Gāthās, composed in 1142; it contains 68 Apabhraṁśa verses. The work narrates the life of the 7th Tīrthaṅkara as also various stories to illustrate the vows of Jainism.

LAKSHMAṆA KAVI (fl. 11th cent.). A Sanskrit poet, who was son of Gaṅgādhara and Gaṅgāmbikā and lived in Sanagara village, probably in the Circars. He completed Bhoja's *Rāmāyaṇa-champū*, which extended only up to the Kishindhā-kāṇḍa. He wrote also *Bhārata-champū-tilaka*, on the story of the *Mahābhārata*; Lakshmaṇa's father wrote a champū *Madra-kanyāpariṇaya* and his grandfather, Dattātreya the *Dattātreya-champū*.

LAKSHMAṆA MĀNIKYADEVA. A Sanskrit poet and a patron of letters, who was ruler of Noakhali during the reign of Emperor Akbar (*r.* 1556-1605). Out of his several dramas, only two are available and these are : *Kuvalayāśva-charita* (on the love of Kuvalayāśva and Madālasā) and *Vikhyāta-vijaya* (in six Acts depicting the battle between Nakula and Kauravas).

LAKSHMAṆA ŚĀSTRĪ (fl. *c.* 1714-80). A Sanskrit author of *Guruvaṁśa-kāvya*, a mahākāvya on the life of Śaṅkarāchārya.

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LAKSHMAṆA SHĀSTRĪ TELANG. A modern Sanskrit writer, whose *Supta-prabuddham* (pub. in *Sūryodaya*, 1967) in 410 verses is a rendering into Sanskrit from the Arabian Nights; his other Sanskrit work is *Sindhuvādavṛittam* (a novel).

LAKSHMAṆASENA. See *Adbhuta-sāgara.*

LAKSHMĪDHARA (fl. 12th cent.). A Sanskrit writer, also called Bhaṭṭa Lakshmīdhara, who was son of Bhaṭṭa Hṛidayadhara. He was well-read in Smṛitis, Purāṇas, Mīmāṁsā and all branches of Vedic learning and was a critical and conscientious compiler who evaluated his sources and selected the correct text. At the instance of Govindachandra, the Gahaḍavāla or Rathor emperor of Kanauj (A.D. 1114-56), he wrote *Kṛityakalpaturu* (q.v.), a celebrated Smṛiti digest. He exercised great influence on the Smṛiti writers of Mithilā, Bengal and of northern India in general.

LAKSHMĪDHARA. Author in Sanskrit of *Advaita-makaranda* (q.v.); his date is uncertain.

LAKSHMĪDHARA. A Prakrit writer and author of a grammatical work *Shaḍ-bhāshā-chandrikā*; his date is uncertain.

LAKSHMĪNARASIṀHA SVĀMĪ, PARAVASTU. See *Chālukya-charita.*

LAKSHMĪNĀRĀYAṆA. A court-musician of Krishṇadevarāya of Vijayanagara (*r.* 1509-29) and author in Sanskrit of *Sangīta-sūryodaya*, which deals in five chapters with Tāla, Vṛitta, Svaragīta, Jāti and Prabandha.

LAKSHMĪNĀRĀYAṆA SHANBHOGUE (fl. 20th cent.). A Sanskrit writer, whose chief work *Rāshṭra-sabhāpati-gaurava* (Bombay, 1938) describes all the Congress Presidents, has a special poem on Subhas Bose, and commemorates the 1935 Jubilee Session of the Indian National Congress.

LAKSHMĪNĀTHA ŚĀSTRĪ (fl. early 20th cent.). A Sanskrit writer of Jaipur, whose *Bhāratetivṛitta-sāra* is a history of India.

LAKSHMĪPURAM ŚRĪNIVĀSĀCHĀRYA (fl. 20th cent.). A Sanskrit writer, whose chief philosophical work, *Darśanodaya* is written with the avowed object of reducing sectarianism and promoting understanding.

LAKSHMĪ RĀJÑĪ (fl. *c.* 1890). A princess of Kaḍattanāḍ royal house and a Sanskrit poetess, whose works are: *Santāna-gopāla-kāvya* (describing how Kṛishṇa brought back to life all the ten dead children of a brāhmaṇa; the third, which is the last canto displaying *Yamakas*) and *Bhāgavata-saṅkshepa* (abridged *Bhāgavata*).

LĀLĀ PAṆḌITA (fl. 2nd half of 19th cent.). A Sanskrit writer of Kāshmīr and author of *Praśna-ratnāvalī*, a work on Jyotisha.

LALITA-MĀDHAVA. A Sanskrit drama by Rūpa Gosvamin (q.v.), which in its ten Acts depicts Kṛishṇa's līlā at Vṛindāvana and Dwarkā. The author has made considerable alterations in the old legend.

LALITAVIGRAHARĀJA-NĀṬAKA. See *Somadeva.*

LALITA VISTARA. An *Avadāna* work, which describes in detail the 'sport' of the Buddha, and is written in prose with long metrical passages in mixed Sanskrit in the style of Purāṇas. The author of this work is not known and his date is uncertain.

LALLA (fl. probably after 6th cent.). A Sanskrit writer, son of Bhaṭṭa Trivikrama and author of a comm. on *Khaṇḍakhādyaka* (q.v.) and an original work *Dhīvṛiddhi-tantra* (on astronomy), variouly called *Śishyadhivṛiddhida*

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or *Mahātantra* (q.v.).

LALOU, MARCELLE (1890-1967). A French Indologist, whose chief work is on *Bibliographie bouddhique*, which analyses exhaustively all publications relating to Buddhism during the years 1928 to 58 (Vols. I-XXXII, Paris, 1930-1967); she has catalogued Tibetan MSS. in Paris and London, under the title *Inventaire des Manuscripts tibétains de Touen-bouang* (I, Paris 1939, II, 1950, III, 1961). In collaboration with C. Regamy, she has worked on the revised ed. of *Kāraṇḍavyūha*, utilizing the material left by Przyluski.

LAMB, BEATRICE PITNEY (Mrs.). An American writer on India, whose book *India—A World in Transition* (1963) gives a panoramic view of India from the earliest times to the present.

LAMBERT, H.M. A modern Indologist, whose chief work is *Introduction to the Devanāgarī Script* (London, 1953).

LAMOTTE, ETIENNE (1903-). A modern Belgian Indologist, who was most famous pupil of La Vallée Poussin, the French scholar. He pub. French trs. of *Sandhinirmochana* (Louvain, 1935), of Vasubandhu's *Karma-siddhi-prakaraṇa* (*Mélanges chinois et bouddhiques*, IV, 1936) and of Asaṅga's *Mahāyāna-saṅgraha* (2 tomes, Louvain, 1938-39) but his tr. of *Mahāprajña-pāramitā-śāstra* or *Prajñāpāramitopadeśa* is the greatest work ever undertaken by a Buddhist scholar in the West; the notes, which take up much more space than the tr. itself, constitute a treasure-house of learning in all things Buddhist, unequalled in Western Buddhist studies; so far four volumes have been pub. under the title of *Le traite de la grande vertu de sagesse de Nāgārjuna* (I, 1944, II, 1949, III, 1970, IV, 1976). Lamotte's *Histoire du bouddhisme indien*, I (Louvain, 1958) is a comprehensive work on Indian Buddhism from its beginning to the end of the first cent. A.D. and gives evidence of the author's great knowledge of the Buddhist scriptures and their historical background. Lamotte also tr. the *Vimalakīrtisūtra* from the Tibetan and Hsüan-tsang's Chinese version (1962) and another important text, the *Śūraṅgamasmādhi-sūtra* (1965).

LANG, D.M. A modern scholar, whose chief works are *The Wisdom of Balahvar* (London, 1957) and *The Balavariani* (1966) give the two Georgian versions of the legend of Josaphat and the Buddha.

LANGLOIS, S.A. (1788-1854). A French Indologist, whose chief works are: *Harivaṁśa* (Fr. tr., London, 1834), *Ṛigveda ou livre des Hymns, traduit* (Fr. tr. of *Ṛigveda*, 1848-51) and *Monumens litterraies de Inde* (Paris, 1827).

LAṄKĀVATĀRA. A famous Mahāyāna Sanskrit Sūtra, which teaches Vijñānavāda, a modification of Śūnyavāda; also called *Saddharma laṅkāvatāra*. Though denying the reality of the external world, it accepts that the phenomena of consciousness have a subjective reality.

LANMAN, CHARLES R. (1850-1941). An American Indologist, whose chief works are a study of *Karpūramañjarī*, *Pali Book Titles and Their Designations* (1909) and ed. of the Eng. tr. of *Atharvaveda* with critical and exegetical comment by Whitney (1905; new Indian ed. 1962). His *Sanskrit Reader* is the first book with which all reading of Sanskrit begins in Europe or America. He built up the Harvard School and along with one of his pupils, H.C. Warren, founded the Harvard Oriental Series.

LASSEN, CHRISTIAN (1800-1876). A Norwegian Indologist, whose chief works are: *Indische Altertumskunde* (4 Vols., 1843-44; containing valuable information on gods of *Ṛigveda*,

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comparative mythology and various matters relating to Indian history, culture, sketch of Jainism, geography, economics, etc. after the birth of Christ down to the advent of the Muslims) and *Institutiones Linguae Pracriticae* (Bonn, 1837; an early attempt on a Prakrit grammar); along with Burnouf (q.v.), he is the author of *Essai sur le Pali, etc.* (the first Pali grammar) and *Observations grammaticales*. He also deciphered the name of Indo-Greek king Agathocles on his bilingual coins.

LAṬAKAMELAKA. See *Śaṅkhadhara Kavirāja.*

LATKAR ŚĀSTRĪ, V.A. A modern Sanskrit writer, whose chief works are : *Sāhu-charita* (Kolhāpur, 1939; a prose biography of a recent Ruler of the Kolhāpur State) and *Balidāna* (1940; a rendering into Sanskrit of the Marathi novel *Balidāna* of N.C. Kelkar).

LATTHE, A.B. A Jaina scholar, whose chief work is *An Introduction to Jainism* (Bombay, 1905).

LĀṬYĀYANA-ŚRAUTA-SŪTRA. See *Śrauta-sūtra.*

LAUF, DETLEF INGO. A modern American Indologist, whose chief work is : *Tibetan Sacred Art—The Heritage of Tantra* (Berkeley, 1976).

LAUGĀKSHI BHĀSKARA (fl. 14-15th cent.). A Sanskrit writer, whose works are : *Artha-saṅgraha* (on Mīmāṁsā philosophy) and *Tarka-kaumudī* (q.v.).

LAUGĀKSHI-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

LAW, BIMALA CHURN. An Indian scholar whose chief works are: *The Jaina Sūtras* (study of the Jaina Sūtras), *Heaven and Hell in Buddhist Perspective, Women in Buddhist Literature*, ed. of *Buddhistic Studies, History of Pali Literature* (2 Vols., 1933), *A Study of the Mahāvastu, Some Kshatriya Tribes of Ancient India* (1924), *Ancient Mid-Indian Kshatriya Tribes, Ancient Indian Tribes*, (2 Vols.), *Tribes in Ancient India* (dealing with 148 major and minor tribes; Poona, 1943), *India As Described in the early texts of Buddhism and Jainism* (London, 1941), *Life and Work of Buddhaghosha* (1923), ed. of *Chariyāpiṭaka, Aśvaghosha* (1946), ed. and Eng. tr. of *Dāṭhāvaṁsa, Historical Geography of Ancient India* (Paris, 1954), *Study of Mahāvastu, Geography of Early Buddhism, Buddhist Conception of Spirits, Geographical Essays Relating to Ancient Geography of India, Burma and Ceylon* and *Geographical Aspects of Kālidāsa's Works.* He also undertook intensive studies of ancient capital cities, e.g., Śrāvastī, Rājagṛiha, Kauśāmbī, Kośala, Ahichhatra and Ujjayinī; he wrote also monographs on Mountains, Rivers and Countries and peoples of India, taking material from Epics, Purāṇas, Buddhist sources, etc.

LAXMAN SHĀSTRĪ JOSHI. See *Upanishat-kānda.*

LEELĀ RĀO DAYĀL (Mrs.). A modern Sanskrit writer, whose *Jayantu-kumaonīyāḥ* (pub. in *Viśvasaṁskṛitam* IV.4, V. 1), deals with the Chinese aggression in India.

LEFMANN, S. (1831-1912). An Indologist, whose new ed. of the *Lalita-vistara* was printed in 1882 but did not appear until 1902.

LEHMANN, E. A Danish Indologist, whose chief works are: *Buddha. hans Laere og hans. Oaerning* (The Buddha, His Life and Works; 1907), *Buddhismen* (1905) and *Der Buddhismus als indische Sekte, als Weltreligion* (1911).

LELE, B.G. A Vedic scholar, whose chief work is *Some Ātharvanic Portions in the Gṛihyasūtras* (1927).

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LEONARDI, G.G. A Dutch Indologist, who has pub. tr. of *Bhaṭṭikāvyam* with notes (1972).

LESLIE, CHARLES. An American scholar, whose chief work is : *The Asian Medical System—A Comparative Study* (ed., Berkeley, 1976).

LESNY, VINCENC (1882-1953). A Czech Indologist, whose chief work is *The Stage of Development of Prakrit Dialects in Bhāsa's Plays* (in Czech; Prague, 1917; in German, 1918).

LESSING, F. See *Wayman, Alex.*

LESTER, ROBERT C. A modern American Indologist, who has worked on *Viśishṭādvaita* and the place of Yoga in the same. On Rāmānuja, Śrīvaishṇavism and the doctrine of *Prapatti*, he has a paper in the *History of Religions* (Vol. II, 1966); he throws doubt here on Rāmānuja's authorship of the *Gadyatraya*. *Theravāda Buddhism in S. E. Asia* (University of Michigan, 1973) reveals his wide range of interest; he has also studied the Tamil psalms of the Vaishṇava Ālvārs. His latest work is *Rāmānuja on the Yoga* (Adyar Library).

LEUMANN, ERNST (1859-1931). A Swiss Indologist, whose chief works are ed. of *Āvassaya* or *Āvassaga* and *Uvavāiya* (the first Uvaṅga, with an analysis of contents), tr. of *Dasaveyāliya* (1892), ed. of *Jītakalpa* or *Jīyakappa* of *Anupapātika-sūtra* (Leipzig, 1893), of *Kālakāchārya-kathānaka*, German tr. of *Taraṅgalola*, *Bezeichungen der Jaina-Literature* (Leipzig, 1885) and *Buddha und Mahāvīra*, *Zeitschrof Buddhismus*, 3; his tr. of *Mahāvastu* II. 83 has been pub. with Watanabe Shōkō in *Indo koten kenkyū* (*Acta Indologica*, I, 1970). His *Etymologische Worterbuch der Sanskrit Sprache* (1893) gives an idea how words may be studied and interpreted. Ernest Leumann's son Manu Leumann is also a Sanskrit and Pali scholar.

LÉVI, SYLVAIN (1863-1935). A celebrated French Indologist, whose work on Buddhism had a lasting influence not only in Europe, but also in India and Japan. He has not written any comprehensive work on Buddhism but his discovery in this field has not ceased to stimulate research in many directions. By his example, he has shown that Indian, Tibetan and Chinese sources are indispensable for the study of Buddhism. Fascinated by Aśvaghosha, he pub. text and tr. of the first canto of the *Buddha-charita* (1892), but he abandoned his plan to ed. the text in favour of Cowell. From Nepal, Lévi obtained a copy of Asaṅga's *Mahāyāna-sūtrālaṅkāra*, which he ed. and tr. in 1907 and 1911; it is the first pub. of a text of the *Yogāchāra* school. His researches on Aśvaghosha resulted in tracing 26 stories of the *Divyāvadāna* in the *Vinaya* of the Mūlasarvāstivādin. In 1922, Sylvain Lévi discovered in Nepal a manuscript of the *Dharmasamuchchaya*, which contains the verses of the *Saddharmasmṛityupasthāna-sūtra*. In 1918, Sylvain Lévi had already compared, in a famous article, the description of Jambudvīpa in this work with the digvarṇana in the *Rāmāyaṇa*. Sylvain Lévi's discovery in Nepal in 1922 of Vasubandhu's *Viṁśatikā* and *Triṁśikā* was of great importance to the Yogāchāra school and he pub. two works : *Vijñaptimātratāsiddhi* (Paris, 1925) and another in 1932. Some of the most important texts discovered by Sylvain Lévi were pub. by his pupils. He took also great interest in the discoveries of Sanskrit and Kuchean manuscripts in Central Asia. In 1928 Sylvain Lévi visited Bali and Java and was able to collect several stories, which were pub. in *Sanskrit Texts from Bali* (Baroda, 1933). When he visited the Borobudur, he recognised that the sculptors had made use of some text, a manuscript of which he could discover in Nepal during his last visit (*Mahākarma-vibhaṅga et Karmavibhaṅ-*

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gopadeśa, Paris, 1932). He ed. the fragments of Kharoshṭhi *Dhammapada*, did research on ancient Indian geographical names and also on the works of foreign travellers. His other chief works are: *Hobogirin* (Encyclopaedic Dictionary of Buddhism; in collaboration) and *Le Theatre Indien* (Paris, 1890; tracing the origin of Indian drama in the Sūktas of *Ṛigveda*). With Jean Przyluski and Jules Bloch, he wrote *Pre-Aryan and Pre-Dravidian in India* (tr. into Eng. by Bagchi).

LEVIS, C.A. A modern Indologist, whose chief study is 'The Geographical Texts of the Purāṇas : A Further Critical Study'.

LEWANDOWSKI, SUSAN. An American Indologist, whose special field of study is Indian Civilization and who at present teaches in the Amherst College, U.S.A.

LIEBERT, G. A modern Swedish Indologist, who is at present Professor of Comparative Indo-European Linguistics at Gothenburg University. His chief work is *Iconographic Dictionary of the Indian Religions* (Hinduism, Buddhism, Jainism; Leiden, 1976). He has also pub. several papers on Iconography.

LIENHARD, S. A modern Swedish Indologist, who is Professor of Indology at Stockholm University. His chief works are : *Nevārīgītimañjarī-Religious and Secular poetry of the Nevars of the Kathmandu* Valley (Stockholm, 1974) and *Carl Cappeller, Kleine Schriften und Sanskrit-Gedichte* (Wiesbaden, 1977). He has also pub. several research papers, some of them being 'Akapporul and Sanskrit Muktaka Poetry', 'Plot Development in Classical Indian Drama', on *Theratherīgāthā*, 'Summer Poems in Sanskrit and Prakrit', 'Observations concerning a Buddhist text on Erotics : The Nāgarasarvasva of Padmaśrī'. His studies at present are on the kāvya tradition, and on the Avadāna literature of Nepal.

LIKHANĀVALĪ. A Sanskrit work by Vidyāpati, which deals with forms of letter-writing. It was composed in 1417-18 under the patronage of Purāditya, a Jāgirdāra in North Mithilā.

LIKHITA. One of the twenty traditional writers of original Smṛiti, whose work in Sanskrit is mentioned by later writers, notably Vijnāneśvara and Aparārka; his date is uncertain.

LIKHITANON. See *Rungraung*.

LĪLĀŚUKA (fl. between 9th and 15th cent.). A Sanskrit poet, identified with Bilvamaṅgala, otherwise known as Kṛishṇa-līlāśuka. Son of Dāmodara and Nīvī, his preceptor and spiritual guru being Īśānadeva and Somagiri respectively, he is the author of a devotional lyric *Kṛishṇa-karṇāmṛita* (q.v.). Some scholars are of the view that he lived in Kerala.

LĪLĀVATĪ. A celebrated Sanskrit work in 13 chapters by Bhāskarāchārya (q.v.) on arithmetic and geometry. Some scholars are of the view that it was named after Bhāskarāchārya's beautiful daughter Līlāvatī, while others think it a creation of Līlāvatī herself. It is based on the earlier works of Brahmagupta and Śrīdhara and deals with combinations.

LĪLĀVATĪ. A Sanskrit comm. written in the 11th cent. by Śrīvatsa, *alias* Vallabha (q.v.) on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.).

LILLEY, M.E. A modern Indologist, whose chief work is ed. of *Apadāna* (2 Pts., 1925, 1927).

LIMAYE, V.P. A modern Sanskrit scholar, whose chief works are the ed. of *Mahā-*

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bhāshya-dīpikā and of *Ashṭādaśa-upanishadaḥ* (1958; with Vadekar) with notes and index.

LĪNAṬṬHA-PAKĀSANĀ. See *Sāriputta.*

LĪNAṬṬHA-PPAKĀSINĪ (*Līnaṭṭha-vaṇṇanā*). A Pali comm., attributed to Dhammapāla (q.v.), on *Aṭṭhakathās* and on first four Nikāyas: *Dīgha-nikāya, Majjhima-nikāya, Saṁyutta-nikāya* and *Aṅguttara-nikāya.*

LĪNAṬṬHA-PPAKĀSINĪ. A Pali comm. by Dhammapāla (q.v.) on the *Jātakaṭṭha-kathā* (q.v.).

LĪNAṬṬHA-VAṆṆANĀ. A Pali comm. on *Netti-pakaraṇassa-aṭṭha-saṁvaṇṇanā* (q.v.), attributed to Dhammapāla (q.v.); it is also called *Līnaṭṭha-ppakāsinī* (q.v.).

LINDENAU. An Indologist, who revised (1926) the ed. of *Atharvaveda*, prepared by Roth and Whitney in 1850-56.

LINDNER, B. An Indologist, who ed. and pub. the *Kaushītaki-brāhmaṇa* (1887) of the *Ṛigveda* with critical introduction and indices.

LINDTNER, CHRISTIAN. A modern Danish Indologist, who is devoted to the study of Buddhist philosophy, especially, of Nāgārjuna and the Buddhist logicians. His investigations include the utilization of Tibetan sources.

LIṄGA-(LAIṄGA-)PURĀṆA. See *Purāṇa.*

LINGAT, R. A French Indologist, whose chief work *Les Régimes matrimoniaux du sud-Est Asiatique* (2 Vols.. Paris, 1952, 1954), discusses the matrimonial laws of South-East Asia and their bases in Sanskrit Dharma-śāstras and Chinese books.

LIN LI-KOUANG (1902-45). A modern scholar, who studied *Saddharma-smṛityupasthāna-sūtra*, one of the most important texts of later Hīnayāna, in his French work, *L'aide-mémoire de la vraie loi* (Paris, 1949). He also prepared an ed. of the Sanskrit text of the verses which had been re-arranged in 36 chapters by Avalokitasiṁha as a compendium of the Buddhist doctrine : *The Dharma-samuchchaya* (3 Vols., 1946, 1969, 1973). According to Lin's calculation, the incomplete Sanskrit manuscript of the *Dharma-samuchchaya* contains 2372 verses whearas the Chinese and Tibetan versions of the *Saddharma-smṛityupasthāna-sūtra* contain about 2900 verses.

LITVINSKY, B.A. A modern Russian Indologist, whose article in Russian 'Buddhism and Central Asian Civilization', *Indian Culture and Buddhism* (1977) discusses new data about close historical and cultural ties between Ancient India and Central Asia.

LOCHANA. A Sanskrit comm. by Abhinavagupta on the *Dhvanyāloka* (q.v.), its full title being *Kāvyāloka-lochana.* The work is considered as an authority on the *Dhvani* theory of poetics.

LOCHANA KAVI (Lochana Paṇḍita; fl. 12th cent.). Author of the Sanskrit *Rāga-taraṅgiṇī* (q.v.).

LOHUIZEN-DE LEEUW, VAN J.E. A Dutch lady, whose chief work is *Scythian Period* (Leiden, 1949); she is a specialist in Greater India and has made studies on Hindu-Javanese sculpture and Indonesian and Malayan art.

LOKANĀTHA SHIROMAṆI. A Sanskrit scholar, who tr. *Ṛigveda* into Bengali (1915-17).

LOKASENA. See *Jinasena.*

LOKESH CHANDRA (1927-). A celebrated

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scholar, who is son of Dr Raghu Vīra (q.v.). His chief works are: tr. of *Chinese Dictionary of Indian Geographical Names* (in this work, he assisted his father), critical ed. of the entire *Jaiminīya-brāhmaṇa* (1954), ed. of the first Eng. tr. of *Śāṅkhāyana-śrauta-sūtra* (left half done by Caland), preparation of *Tibetan-Sanskrit Dictionary* (24 Vols., 1955-60; the first comprehensive lexicographical effort to understand Tibetan llterature and culture), ed. of Tibetan historical texts (9 Vols.), a study on 19 Mongolian polymaths, *Materials for a History of Tibetan Literature* (3 Pts.), *Sanskrit Texts from the Imperial Palace at Peking* (8 Pts.), *The Kālachakra-tantra and Other Texts* (2 Pts.), *New Tibeto-Mongol Pantheon* (20 Vols.), *English-Hindi Dictionary* (comprising 4,00,000 words, in completion), ed. of *Complete Works of Bu-ston* (28 Vols., in preparation), *Buddha in Chinese Woodcuts*, *The Esoteric Iconography of Japanese Maṇḍalas* and '*Sarasvatī in Japanese Art*'.

LOLIMBARĀJA (fl. 15th cent.). A Sanskrit poet of the court of Harihara, the ruler of Vijayanagara. Son of Divākara and a descendant of Sūryapaṇḍita, his *Harivilāsa* (q.v.) in 5 cantos narrates the life of Kṛishṇa, ending with the death of Kaṁsa. He was also a great physician and his work, *Vaidya-jīvana* on medicine, composed in excellent poetry, is much admired.

LOLLAṬA. See *Bhaṭṭa Lollaṭa*.

LOMAN, J. A modern Belgian scholar, whose chief work is on the *Chaturbhāṇī* (q.v.).

LORENZO, G. DE (1871-1957). An Italian Indologist, whose chief work is Italian version of *Majjhima-nikāya* (with K. E. Neumann).

LORINSER, F. A German Indologist, whose chief work is *Die Bhagavad-gītā uebersetzt und erlautert von* (Berlin, 1869); he has pointed out similarities between certain passages of the *Bhagavadgītā* and the *New Testament* and suggests that the former is the debtor to the latter. He is criticised by J. Muir, who quotes Boehtlingk's opinion in his support.

LOSCH, H. A modern German Indologist, who has contributed an ed. of the *Rāmābhyudaya* in a collection of *Chhāyānāṭakas* by Jacobi, Jensen and himself; his thesis relates to the portions of *Yājñavalkya-smṛiti* found in the *Agni-purāṇa*. He has worked upon the Rājadharma section of the *Matsya-purāṇa* as also on iconometry in the *Śilpaśāstra*.

LOUBERE, SIMON DE LA. Envoy of king Louis XIV of France, who visited Siam in 1687-88. In 1691, he pub. a book *Description du royaume de Siam*, which contains a tr. of the life of Devadatta and an abstract of the *Pātimokha*. He also drew attention to the similarity of the names of the days of the week in Pali and Sanskrit; according to Burnouf, the first to mention Pali was La Loubere.

LUBAC, HENRI DE. A modern scholar, whose chief work is *La rencontre du boudhisme et de l' occident* (Paris, 1952).

LUBOTSKAYA (Mrs.). A modern Russian Indologist, whose study is on *Nārada-smṛiti*.

LÜDERS, HEINRICH (1869-1943). A German Indologist, who held the chair for Indology at Berlin University. His importance for Buddhist studies consists in his extremely careful editions of Sanskrit fragments from Central Asia. His *Brüchstücke buddhistischer Dramen* (Berlin, 1911), based on his ed. of fragments of Buddhist dramas, reveals that Aśvaghosha had written for the theatre; *Brüchstücke der Kalpanāmaṇḍitikā des Kumāralāta* (Leipzig, 1926) is edition of fragments of the *Kalpanāmaṇḍitikā*. Other

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publications of fragements have been reprinted in his *Philologica Indica*. Of great importance for the problem of the pre-canonical language is his posthumously pub. *Beobachtungen über die Sprache des buddhistischen Urkanons* (Berlin, 1954), in which he defended the view that the Pali and Sanskrit Buddhist texts show traces of the existence of a primitive canon (Urkanon) written in an Eastern dialect, called Ardhamāgadhī or Old-Ardhamāgadhī. His other works are *Varuṇa und die Wasser* (Göttingen, 1951) and *Varuṇa und das Ṛita* (Göttingen, 1959) which are his exhaustive studies on the Vedic god Varuṇa. He had prepared an ed. of *Udānavarga*, which was destroyed in the war. His ed. of Brāhmī inscriptions (1909-10) contains 1353 inscriptions. In an interesting paper, he discusses the ten names of Vasantasenā; he has written also articles on Vedic philology. Through his pupil Sukthankar (q.v.), he had a lasting influence on the Poona ed. of the *Mahābhārata*.

LUDWIG, ALFRED (1837-1912). A Czech Indologist, who was the first scholar to tr. *Ṛigveda* into German (1876-88). His chief work is *Der Rigveda oder die heiligen Hymnen der Brahmana* (6 Vols., Prague, 1875-88; the first two volumes containing a complete tr. of *Ṛigveda*, Vol. 3, entitled *Die Mantralitteratur und das alte Indien, als Einleitung zur Übersetzung*, is an exhaustive introduction to his own tr.; Vols. 4 and 5 constitute a detailed comm., while Vol. 6 is an index, glossary, etc.). He pub. in 1893 a review of the work done in the field of Vedic literature.

So far as Vedic mythology, religion and philosophy are concerned, Ludwig has, among other things, commented upon such concepts as *ṛita*, *brahman*, *satya*, and *Māyā*.

LUDWIG, J. G. (1792-1862). A German Indologist, whose chief works are translations of Nala-Damayantī story, *Panchatantra*, etc.

LÜTT, JÜRGEN (1940-). A German Indologist, whose chief work is *Hindu Nationalismus in Uttar Pradesh* (Stuttgart, 1970).

LUVSANVANDAN, SH. A modern Mongolian Indologist, who in his article 'About the Concept of Mādhyamika' makes a successful attempt to analyse Nāgārjuna's basic teaching on Mādhyamika from the viewpoint of Marxist dialectics. In another article 'Contribution to the Phonological Theory', he, applying the principles of dynamic relativism of Nāgārjuna, gives a new interpretation to the phonologic phenomena in the Mongolian language.

LYOBEKKE, R. A German Indologist, whose chief work *Über das Verhaltnis der Brāhmaṇas und Śrautasūtras* (1909) throws ample light on relations between the Brāhmaṇas and the Śrautasūtras.

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MAAN SINGH (1937-). A Sanskrit scholar, whose chief work is *Subandhu and Daṇḍin* (literary evaluation, 1979).

MACDONALD, ARIANE W. A French scholar, who has made good use of Tibetan sources in her study of the second chapter of the *Mañjuśrīmūlakalpa* : *Le Maṇḍala du Mañjuśrīmūlakalpa* (Paris, 1962); she has compiled also a bibliography, jointly with Marcelle Lalou, of Przyluski's writings: *L' aeuvre de Jean Przyluski* (Paris, 1970).

MACDONELL, ARTHUR ANTONY. A celebrated English Indologist, whose chief works are: *Vedic Religion* (1880, new ed. 1881), *Vedic Mythology* (Strassburg, 1897, written on the basis of original works; also tr. into Hindi), Eng. tr. of Ushas hymns from the *Ṛigveda*, text and Eng. tr. of *Bṛihaddevatā* (2 Vols.), *Lectures on Comparative Religion*, *Sanskrit-English Dictionary*, *A History of Sanskrit Literature* (1900), *Vedic Grammar* (1910; an exhaustive work), *A Vedic Grammar for Students*, adding by way of appendix: List of verbs, Vedic Metre and Vedic Accent (1916), *Vedic Index of Names and Subjects* (with Keith; q.v.; 1912, new ed. 1958), *Vedic Reader* (prescribed in Indian Universities), *India's Past* (Oxford, 1927), ed. of *Sarvānukramaṇi* and several articles on Development of Hindu Iconography. In his *Vedic Mythology*, which is a popular work, he has not only summarised the views of his predecessors on each individual deity, but has given his own comments as well. Following Max Müller's line of argument, Macdonell favours the moderate view of about 1300 B.C. as the age of the Veda.

MACKENZIE, DONALD A. An English scholar, whose chief works are *Buddhism in pre-Christian Britain* (London, 1928) and *Indian Myth and Legend*.

MACNICOL, NICOL. An English Indologist, whose chief work is *Indian Theism* (Oxford, 1915).

MADĀLASĀ-CHAMPŪ. See *Trivikrama Bhaṭṭa*.

MADANA. A Sanskrit poet and author of *Kṛishṇa-līlā* (q.v.), composed in 1624.

MADANA BĀLASARASVATĪ (fl. *c.* 1213). A Sanskrit dramatist, who was preceptor of the Paramāra king Arjunavarman. He is the author of the *Vijayaśrī* or *Pārijāta-mañjarī* (q.v.), a Nāṭikā, of extreme beauty, of which only two Acts are now available in fragments.

MADAN MOHAN VIDYĀSĀGAR. A modern scholar of Hyderabad, whose chief

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work is *Saṁskāra-samuchchaya*, on Vedic rituals.

MADANĀNTA DEVA. Author of Sanskrit medical work *Rasa-chintāmaṇi* (q.v.); his date is uncertain.

MADANAPĀLA (fl. latter half of 14th cent.). A king of the family of Ṭāka kings that ruled in Kāshṭhā on the Yamunā and a patron of learning, to whom the following Sanskrit works are ascribed : *Madana-pārijāta*, *Smṛiti-kaumudī*, *Smṛiti-mahārṇava* (ascribed to his son), *Tithi-nirṇaya-sāra* (all Smṛiti works), *Madana-vinoda-nighaṇṭu* (q.v.; a medical dictionary), *Sūrya-siddhānta-viveka* or *Vāsanārṇava*, a comm. on *Sūrya-siddhānta* (an astronomical work) and *Ānanda-sañjīvana* (on singing, dancing, musical instruments and rāgas). Some of the works ascribed to Madanapāla, are known to have been written by scholars under his patronage, e.g., *Madana-pārijāta* was compiled by Viśveśvara Bhaṭṭa (q.v.), an eminent authority in the Benares School of Hindu Law.

MADANA-PĀRIJĀTA. A detailed Sanskrit Smṛiti digest, attributed to Madanapāla (q.v.), but in reality, supposed to have been written by Viśveśvara Bhaṭṭa (q.v.). In a simple and lucid style, its nine chapters deal with Brahmacharya, Gṛihastha-dharma, Āhnika-kṛitya, Saṁskāras, Aśaucha, Dravyaśuddhi, Śrāddha, Dāyabhāga and Prāyaśchitta, the chapter on Dāyabhāga closely following the *Mitākṣharā* (q.v.).

MADANA - RATNA - PRADĪPA (*Madanapradīpa*). A Sanskrit Smṛiti digest, composed under the patronage of king Madanasiṁhadeva, who ruled over Gorakhpur-Champāran (r.*c*. 1425-1450), which is divided into seven sections (*Uddyotas*) called Samaya, Āchāra, Vyavahāra, Prāyaśchitta, Dāna, Śuddhi and Śānti.

MADANA-VINODA-NIGHAṆṬU (*Madanapāla-Nighaṇṭu*). A Lexicon by Madanapāla (q.v.), composed in 1374, which is an extensive work comprising about 2250 verses divided into 14 *Vargas*. It is a comprehensive dictionary of Materia Medica containing 'the names of medical drugs, the qualities of drugs and of dishes and of the flesh of various animals'.

MĀDHAVA (fl. 7th cent.). A Sanskrit scholar, who commented on the *Sāmaveda*.

MĀDHAVĀCHĀRYA (fl. 14th cent.). Son of Māyaṇa and Śrīmatī, elder brother of Sāyaṇa (q.v.) and a minister of king Bukka of Vijayanagar. A polymath and considered to be the greatest writer on Dharmaśāstra, he wrote several works in Sanskrit on Dharmaśāstra, of which *Parāśara-mādhavīya* and *Kāla-nirṇaya* (qq.v.) are most important. His *Ekākshara-ratna-mālā* is a monosyllabic dictionary, consisting of three Kāṇḍas : *Svara*, *Vyañjana* and *Saṁyukta*. *Dhātu-vṛitti* (based on Pāṇini), *Jaiminīya-nyāya-mālā-vistara* (q.v.), *Jīvan-mukti-viveka* (q.v.), *Vivaraṇa-prameya-saṅgraha* and *Śaṅkara-digvijaya* are also attributed to him. He is supposed to be the part-author of *Pañchadaśī* (q.v.); Mādhava, the supposed author of *Sarva-darśana-saṅgraha* (q.v.), may or may not be identical with this Mādhava; sometimes, Mādhava is identified with Sāyaṇa. Mādhavāchārya is said to have become an ascetic in later life under the name of Vidyāraṇya (q.v.).

MĀDHAVĀCHĀRYA. A Sanskrit poet of the court of king Virūpāksha of Vijayanagara (r.*c*. 1384). The extant 9 cantos of his poem, *Narakāsura-vijaya*, describe the story of the conquest of Narakāsura by Kṛishṇa.

MĀDHAVĀCHĀRYA. A Sanskrit writer of the Sārasvata school of grammar, whose comm. on *Sārasvata-vyākaraṇa* (q.v.) was completed in 1534.

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MĀDHAVĀCHĀRYA (fl. 14th cent.). A Vedic scholar, whose Sanskrit comm. on the *Ṛigveda* (as far as it has become available) has been ed. by K.K. Rājā; his comm. on the *Sāmaveda* has also been ed. by Rājā and pub. (Adyar, 1941), while that on the Taittirīya-saṁhitā of Kṛishṇa *Yajurveda* was pub. along with the text (1884-89) by Roer. He may or may not be identified with Mādhava, elder brother of Sāyaṇa or with Vidyāraṇya.

MĀDHAVA DESHPANDE. A modern Sanskrit writer, who tr. into Sanskrit Vāsudeva Palande's two Marathi short plays under the titles of *Tadātmānam-sṛijāmyaham* and *Sammānakarṇikam* (1967).

MĀDHAVAKARA (fl. 9th cent.). A Sanskrit writer, whose well-known Āyurveda works are : *Rug-viniśchaya* or *Gada-viniśchaya* (popularly called *Nidāna*, q.v.), *Paryāya-ratnamālā*, *Chikitsā* and *Kūṭa-mudgara*. Some scholars consider Mādhavakara, identical with Mādhava, the author of the Āyurvedic works: *Āyurveda-rasaśāstra*, *Bhāvasvabhāva* and *Mugdhabodha*. The identity of another Mādhava, the author of *Rasa-kaumudī* is not definitely established with Mādhavakara. Vṛinda-mādhava, author of *Siddhayoga*, was perhaps different from Mādhavakara.

MĀDHAVA-MAHOTSAVA. A Sanskrit poetical work in 10 cantos by Jīva Gosvāmin (q.v.), which describes Rādhā's consecration as the queen of Vṛindāvana and the festivities connected therewith.

MĀDHAVĀNALA-KĀMAKANDALĀ-KATHĀ. A Sanskrit romance by Ānanda, a pupil of Bhaṭṭa Vidyādhara, whose date is not known definitely.

It describes the love of the Brāhmaṇa Mādhavānala and the dancer Kāmakandalā who, after a long and painful separation, were at last married through king Vikramāditya. The work is composed in simple artless prose in Sanskrit interspersed with numerous verses in Sanskrit as well as in Prakrit, many of which appear in the *Vetālapañchaviṁśatikā* and also in anthologies.

MĀDHAVA-NIDĀNA. Same as *Nidāna* (q.v.).

MĀDHAVA SHĀSTRĪ. See *Ratnagopāla Bhaṭṭa*.

MĀDHAVA UPĀDHYĀYA (fl. 18th cent.). Author of Āyurvedic Sanskrit work : *Āyurveda-prakāśa* (q.v.), which he wrote at Benares.

MADHUBĀLĀ. A Sanskrit scholar, whose chief work is *Saṁskṛita Vāṁmaya meṁ Nehru* (1974).

MADHURATTHA-VILĀSINĪ (or *Madhuratthappakāsinī*). A Pali comm. on *Buddha-vaṁsa* (q.v.), written by Buddhadatta (q.v.); there is also a comm. on it, attributed to Dhammapāla.

MADHURAVĀṆĪ (fl. early 17th cent.). A Sanskrit poetess in the court of Raghunātha Nāyaka, king of Tanjore (r. 1600-32), who, at the instance of the king (who was directed in a dream to do so), composed a *kāvya* on *Rāmāyaṇa* in 14 cantos on the lines of king's own *Āndhra-Rāmāyaṇa* in Telugu. Her poetry is as lovely as the poetess's extant name.

MADHURĀ-VIJAYA (*Vīra-Kamparāya-charita*). A Sanskrit poem by Gangādevī (fl. 14th cent.; q.v.).

Now existing only as a fragment, it describes in melodious verses the victorious exploits of Vīra-Kamparāya, the husband of Gangādevī, to the South. Inspired by the exhortation of a goddess in his dream to drive out the Muslims and to restore the country to its ancient glory, the prince marched to Madurā, killed the Muslim chief there and commemorated his victory by munificent grants to the temples of the country. Written

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in epic style, the poem contains useful historical information.

MADHUSŪDANA. A Sanskrit writer and redactor of the *Mahānāṭaka* (q.v.); his date is uncertain.

MADHUSŪDANA KAUL. A modern Sanskrit scholar, who ed. the *Laugākshi-gṛihyasūtra* with the comm. of Devapāla.

MADHUSŪDANA SARASVATĪ. A Sanskrit scholar, who is said to have been highly honoured at the court of Emperor Akbar. A native of Bengal, he was son of Pramoda Purandara Āchārya and had the name Kamalaja-nayana. Having taken to asceticism early in life under his preceptor Viśveśvara Sarasvatī, he studied at Navadvīpa and settled at Benares. He is supposed to have flourished in the first half of the 16th century, according to one view and in the second half of the 17th according to another. He is the author of a number of original works on philosophy and commented on some works. Of his works, the famous are : *Advaita-siddhi* (written in reply to *Nyāyamṛita* of Vyāsarāya), *Prasthāna-bheda* (qq.v.), *Bhagavadgītā-gūḍhārtha-dīpikā* (comm. on the *Gītā*) and *Siddhānta-bindu*.

Madhusūdana's works reflect a tendency in philosophy in which an attempt is made to syncretise all the warring systems of thought; it was argued that all the orthodox philosophies have but one goal to achieve. Each of them was suited to man at a particular stage of spiritual and intellectual growth, and all together, step by step, led him to his final destination, viz., *moksha* or liberation.

MADHUSŪDANA ŚARMĀ (fl. 20th cent.). A Sanskrit writer of Jaipur, who has produced monographs on Indra, Atri, etc. His chief works are: *Atri-khyāti* (1926), *Chaturvarṇya-śikshā*, *Indra-vijaya*, *Yajña-sarasvatī*, *Brahma-vijñāna*, *Purāṇa-samikshā*, *Yajña-vijñāna*, *Vedāṅga-samīkshā* (1940-50) and *Maharshikula-vaibhava* (1956); he is said to have written 108 works.

MADHVA (1197-1276). Founder of the Dvaita School of Vedānta (unqualified dualism) which sought to demolish the Advaita doctrine of Śaṅkara (q.v.); Madhva is also known as Pūrṇaprajña and Ānandatīrtha. Born at Beḷḷe in South Canara district, early in life he became proficient in Vedic learning and renounced the world; his preceptor being Achyutapreksha. He went on pilgrimage to Badarikāśrama and later travelled in different parts of the country to establish his own doctrine against other schools including the followers of Śaṅkara. The Kannada country is the stronghold of Madhvas; there are eight Maṭhas of this sect, some of which were founded by Madhva himself.

He is the author in Sanskrit of comms. on seven of the important Upanishads, on *Bhagavadgītā*, *Brahmasūtra*, *Bhāgavata-purāṇa* and the first 40 hymns of *Ṛigveda*. He wrote also a number of independent tracts including *Anuvyākhyāna* and *Tattva-saṅkhyāna* (q.v.; Tattva-nirṇaya?), *Bhārata-tātparya-nirṇaya* (q.v.; epitome of the *Mahābhārata*) and a gloss on the *Bhāgavata*, which helps to elucidate his philosophy. His *Gīta-tātparya*, in prose and verse, gives the essence of the *Gītā*. Large comms. on his works were composed by his followers.

Madhva did not favour the conception of Gopāla-Kṛishṇa attended by Rādhā and the cowherdesses. Denying that God is the material cause of the world, he considers God as a substance entirely different from the individual souls and the inanimate world. The innumerable souls, which are distinct from one another and are characterised by defects like ignorance, go through a succession of existences. The relation between God and the individual souls is like that between the master and his servant. By

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serving and worshipping God, the individual souls become like God in most respects. Madhva enjoins worship of Vishṇu as God and pleads for the prohibition of bloodshed in sacrifices. A bitter critic of Śaṅkara's theory of *Māyā*, his theory of creation is based on the doctrine of Sāṅkhyas.

MADHYAMA-VYĀYOGA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on a scene of the *Mahābhārata*.

Ghaṭotkacha, the demon son of Bhīma by Hiḍambā, is pursuing a Brāhmaṇa, his wife and their three sons as he has the order of his mother to bring her a victim. He, however, offers to spare the remaining family, if one is willing to accompany him. The midmost (*Madhyama*) of the three sons, decides to go, though there is a generous rivalry among the three in self-surrender. The midmost son asks time to perform a rite of purification and as he stays long, Ghaṭotkacha, in anger, not knowing his name, shouts for him as Madhyama. Bhīma responds his call as he is the Madhyama of the Pāṇḍavas. He is prepared to take the boy's place, but voluntarily. Ghaṭotkacha, not knowing his father, seeks to compel him, but failing that, accepts his offer to go willingly. On arrival, Hiḍambā greets Bhīma with joy; she reproaches her son and bids him express regret. She explains that her demand was made only to secure for her a visit from Bhīma, whom she had not seen for many a year. The work ends with a verse in praise of Vishṇu.

MĀDHYAMIKA-KĀRĪKĀ (*Mādhyamika-sūtra*). A Sanskrit work by Nāgārjuna (q.v.) on Buddhist philosophy. Consisting of 400 verses in 27 chapters, it presents in systematic manner the *Śūnyavāda*, which is taught in the Mahāyāna-sūtras. The author's nihilistic doctrine accepts, like the Vedānta, two truths—the higher ending in the vacuity of all conceptions owing to self-contradiction, and the lower allowing for ordinary life. The work sets forth more clearly the views expressed in the *Prajña-pāramitā* (q.v.).

MĀDHYANDINA-SAṀHITA. See *Veda* (*Yajurveda*).

MADHYA-SIDDHĀNTA-KAUMUDĪ. A Sanskrit grammar of school standard written by *Varadarāja* (q.v.), which is a simplified form of the *Sīddhānta-kaumudī* (q.v.).

MĀGHA. A Sanskrit poet, son of Dattakasarvāśraya and grandson of Suprabhadeva; Suprabhadeva is said to have been the minister of a king whose name is variously read as Varmalāta, Varmalākhya, Dharmanābha, Dharmalābha and so on. From an inscription of Varmalāta of A.D. 625, Māgha may be placed in the latter half of the 7th century. This accords with the fact that Māgha in his *Śiśupāla-vadha* makes a clear reference to the *Kāśikā-vṛitti* and the *Nyāsa* thereon, and he also knew the *Nāgānanda* of Śrī-Harsha. The *Śiśupāla-vadha* (q.v.) is one of the five famous Sanskrit Mahākāvyas, wherein Māgha shows great erudition and skill in various devices of poetry. Māgha's vocabulary is very rich and it is said that no new word in Sanskrit could be met with if the first nine cantos of the epic are studied. An oft-quoted stanza ascribes to Māgha all the three qualities: skill in the use of similies, depth of expression, and elegant use of words (i.e., *Upamā*, *Artha-gaurava* and *Pada-lālitya*), the qualities respectively ascribed to Kālidāsa, Bhāravi and Daṇḍin.

MAHĀBHĀRATA. A great Sanskrit epic, the word 'Bhārata' signifying 'battle of the Bharatas' and the word 'Mahābhārata' means 'the great narrative of the battle of the Bharatas'. It is divided into 18 Parvas or 'Books' and consists of over 1,00,000 *ślokas* including those of its supplement, known as *Harivaṁśa* (q.v.). The poem, excluding the episodes and other matter, can be reduced

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to the more reasonable length of 24,000 *ślokas*, the length actually suggested by a reference in Book I. Vyāsa, the traditional compiler of the Vedas and the author of the Purāṇas, is considered as its author.

The contents of the *Mahābhārata* may be divided into the leading story and the episodical matter connected or unconnected with it. The story deals with the overthrow of the Kauravas at the hands of the Pāṇḍavas who are represented as their cousins; the episodes relate to : (1) the ancient bardic poetry, (2) Brahmanical myths and legends, (3) fables, parables and moral narratives, and (4) didactic sections. Of the first type are the legends of: Śakuntalā (connected with her son Bharata, on whom the epic itself is named), Yayāti (a ruler of Lunar dynasty, whose famous son is Puru), Nala-Damayantī (to show how Nala and Yudhishṭhira lost all their possessions by gambling), Rāma (an abridged version of the ancient Rāma epic), Vidulā (in which Vidulā chastises her cowardly son Sañjaya and exhorts him in forceful language to take up arms and fulfil his duties as a warrior); of the second type are those of Kadrū and Vinatā, *Samudra-manthana* (the churning of ocean), Ruru, Chyavana (who was restored to youth by Āśvins), Indra, Agni, Manu (associated with flood legend), Vishṇu, Sāvitrī (whose story reveals the victory of love and constancy, of virtue and wisdom, over destiny and death), Ṛishyaśṛiṅga, Agastya (who is said to have drunk up the ocean at the request of gods), Nāchiketa (different from that of in the *Kaṭha-upanishad*), Vasishṭha (his long enmity with Viśvāmitra), Uddālaka and Āruṇi; of the third type are the fables of animals by way of illustration (in the form of advice to Yudhishṭhira giving examples from birds and animals); the fourth type consists of Bks. XII and XIII, as also large sections in Bks. : III (28-33; 205-16), V (33-40; 41-46), VI (25-42); XIV (16-51), XI (2-7), dealing with *Nīti* (worldly wisdom and polity), *Dharma* (systematic law and general morality), and *Moksha* (liberation), as the final aim of all philosophy. Of all these didactic portions, none is so popular as the *Bhagavadgītā* (q.v.). There are also sections on cosmologies and genealogies in the fashion of the Purāṇas as well as legends of the Śiva and Vishṇu cults. All these additions indicate on the one hand the popularity which the epic has enjoyed at all times, and on the other, the zealous spirit of the compilers to bring together all that could be collected in an encyclopaedic form.

The introduction of the great epic reveals that Vyāsa imparted his poem first to his pupil Vaiśampāyana, who, in his turn, recited the whole of it at the time of the great Snake-sacrifice (*Nāga-yajña*) of king Janamejaya. It was then heard by the Sūta Ugraśravā, who, being entreated by the Ṛishis assembled at the sacrifice of Śaunaka in the Nimisha forest, narrated to them the whole poem as he learnt it on that occasion. Even, according to this tradition, the epic had passed through three recitations. Thus the *Mahābhārata*, as we have it today, was never the work of any one author nor was it written down at one time. In point of form, it is not a single book and it is only in a very restricted sense that we may speak of the *Mahābhārata* as an 'epic'; it is rather a whole literature.

The *Mahābhārata* has come down to us in two recensions, the Northern and Southern, which are further sub-divided into versions according to the scripts in which the text is written. The Northern recension is thus made up of the Śāradā or Kāshmīrī, the Nepālī, the Maithilī, the Bengali and the Devanāgarī versions, while the Southern one comprises the Telugu, the Grantha and the Malayālam versions. On the whole, the Sourthern recension is longer than the Northern and is remarkable by its precision. Among the complete printed editions of the *Mahābhārata* three alone are important, viz., the Calcutta,

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the Bombay and the Kumbhakoṇam editions, but none of these can be taken to represent any of the two recensions referred to above. The Bhandarkar Oriental Research Institute, Poona has brought out a critical ed. of the *Mahābhārata*, in which all important versions of the epic have been taken into consideration and all important manuscripts collacted, estimated and turned to account.

It is now generally accepted that the great battle between the Kauravas and the Pāṇḍavas was a historical event. Among the Sūtra works, the *Śāṅkhāyana-śrauta-sūtra* is the first to refer to the Kurukshetra battle, and the *Āśvalāyana-gṛihya-sūtra* knows both *Bhārata* and *Mahābhārata* as sacred books. So far as the grammatical works are concerned, Patañjali definitely knew a Pāṇḍu epic, and that Pāṇini explains the formation of the names of the epic personages and the word 'Mahābhārata'. All these facts establish early origin of the epic. Scholars differ about the age of the epic, some claiming it as over five thousand years old, but we may accept for all practical purposes the view expressed by Winternitz: 'The *Mahābhārata* cannot have received its present form earlier than the 4th cent. B.C. and later than the 4th cent. A.D.'

Here are the contents of the main story of the Mahābhārata :—

Bk. I (*Ādi-parva* or Beginning of the Book). Starting with the genealogy of the Lunar branch of the old Indian kings, known as the Chandravaṁśa, it describes that in the ancient city of Hastināpura, Bharata establishes the capital of his kingdom, which is passed on to Kuru who in turn transmits it to his son, Śāntanu. Śāntanu has eight sons by the goddess Gangā, but she throws her first seven sons in the Ganges; only one lives to reach manhood, namely Bhīshma. Bhīshma takes a vow of celibacy and renounces his claim to the succession to permit of his father's marriage to the nymph Satyavatī; Satyavatī gives birth to Chitrāṅgada and Vichitravīrya, but both of them die prematurely, leaving two widows (Ambā and Ambālikā) but no children. By mating each of the widows with the sage Vyāsa, Dhṛitarāshṭra and Pāṇḍu are born. As the former is blind, Pāṇḍu ascends the throne and marries Kuntī and Mādrī, one of whom, commits *satī* at his death; the other Pṛithā or Kuntī, survives Pāṇḍu and brings up his five children, called the Pāṇḍavas, who are really the sons of gods, whom Kuntī and Mādrī had invoked. These sons are Yudhishṭhira (son of Dharma), Bhīma (son of Vāyu), Arjuna (son of Indra) and the twins Nakula and Sahadeva (sons of the Aśvins); Kuntī bears the first three. Dhṛitarāshṭra marries Gāndhārī, gets a hundred sons, called Kauravas, the eldest being Duryodhana and the third Duḥśāsana. Dhṛitarāshṭra, who has now succeeded to the throne, brings up all together and their tutor is Droṇāchārya. The Kauravas grow jealous when the Pāṇḍavas win in a series of mock contests and athletic sports. Arjuna proves beyond all competitors with his bow, save Karṇa, who is the son of virgin Kuntī. After a successful war with Drupada, king of Pañchāla, in which the Pāṇḍavas greatly distinguish themselves, and the selection of Yudhishṭhira by Dhṛitarāshṭra as *Yuvarāja*, the jealousy of the Kauravas bursts into a hot flame. The first exile of the Pāṇḍavas, with their mother Kuntī, is to the forest round the city of Vāraṇāvata. A ghastly attempt is made by Duryodhana to burn them in the *Lākshagṛiha* (the lac house), but as they are forewarned by Vidura, they escape. In the meantime, the Pāṇḍavas, in the guise of Brāhmaṇas, reach the court of Drupada where the *swayaṁvara* of Draupadī, the daughter of the king, is being held. Arjuna is the only successful contestant and thus wins Draupadī; Draupadī, however, becomes the polyandrous wife of all the five brothers. Through the mediation of Vidura and Bhīshma, the division of kingdom between the Pāṇḍavas and the Kauravas is effected. The Pāṇḍavas select Indraprastha as

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their capital, where Yudhishṭhira rules justly and piously in his kingdom.

On the advice of Nārada, it is mutually agreed among the Pāṇḍavas that if any of the brothers intrudes on the privacy of any other of the brothers with Draupadī, the former should go into banishment and lead a life of chastity for twelve years. In order to protect some cattle of a Brāhmaṇa, Arjuna has to fetch weapons from a room in which Yudhishṭhira happens to be together with Draupadī; Arjuna goes into self-banishment for twelve years. During his adventures, Arjuna marries Ulūpī (the daughter of Nāga king), Chitrāṅgadā (the daughter of Chitravāhana, king of Maṇipura), and Subhadrā (the sister of Kṛishṇa). Arjuna and Kṛishṇa aid Agni in burning the Khāṇḍava forest (sparing only the demon Maya, who is a great artist) at which Agni procures for them heavenly weapons including the bow Gāṇḍīva, a discus and a club.

Bk. II (*Sabhā-parva* or Assembly in the Gambling Hall). In gratitude, Maya builds for Yudhishṭhira a marvellous palace with all kinds of most ingenious devices; preparations for the offer of the great sacrifice for the *Rājasūya* are then made. Jarāsandha, king of Magadha, is killed by Bhīma; after this, Arjuna, Bhīma, Sahadeva and Nakula go forth on victorious campaigns of conquest in the north, east, south and west respectively. *Rājasūya* is celebrated with great pomp and numerous kings, including the Kauravas, join it; in a quarrel, Śiśupāla, king of Chedi, is killed by Kṛishṇa. Duryodhana, who has stayed with the Pāṇḍavas for some time, when viewing the palace, mistakes a crystal surface for a lake and an artificial pond by for dry land, at which Bhīma, Arjuna and Draupadī burst out laughing. It is with the feelings of the deepest envy and hate that he takes leave of his cousins and returns to Hastināpura. Duryodhana conspires with Śakuni, who is a skilled player in dice, to win Yudhishṭhira's whole kingdom. With the approval of Dhṛitarāshṭra, Duryodhana sends Vidura in person to Yudhishṭhira to invite him to the game; in Dhṛitarāshṭra's palace, the Pāṇḍavas are greeted affably and the game of dice starts. Yudhishṭhira stakes and loses his pearls and gold, jewels, inlaid chariots, war elephants and slaves, the kingdom itself, and then, in desparation, his brothers, and lastly Draupadī. At the behest of Duryodhana, Duḥśāsana brings Draupadī in, dragging her by the hair of her head; not only this, Duryodhana asks Draupadī to sit on his left thigh, which he bares. Bhīma can no longer contain himself and utters a dreadful oath : 'For this foul deed will I drink the blood of Duḥśāsana and break the thigh of Duryodhana'. Dhṛitarāshṭra, however, returns Yudhishṭhira his kingdom and exhorts him to let bygone and be bygones. No sooner the Pāṇḍavas depart, however, than Duryodhana, Duḥśāsana and Śakuni persuade Dhṛitarāshṭra to give his consent to a second game of dice. This time, the loser is to go into banishment into the forest for twelve years, sojourn somewhere in a city in the thirteenth year incognito, and should he be recognised in the thirteenth year, he has to go into banishment for another twelve years. The Pāṇḍavas, who are still on their homeward journey, return to Hastināpura; the game begins afresh, and Yudhisṭhira again loses; hence the Pāṇḍavas prepare to go into the forest.

Bk. III (*Vana-parva* or Forest Section). The adventures of the Pāṇḍavas during the twelve years in the forest are told with great prolixity in this book. The Pāṇḍavas have been given by the Sun-god a copper cooking-pot (akshayapātra) which fills itself. In the Kāmyaka Vana, Bhīma slays the demons Kirmīra and Hiḍamba and marries Hiḍambā, the sister of the latter; by this marriage, Bhīma gets a son named Ghaṭotkacha. In order to obtain heavenly weapons, Arjuna wanders in the Himālayas where he meets Śiva (disguised as Kirāta), Yama, Varuṇa,

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Kubera and Indra, who give him irresistible weapons. In Indra's heaven, Arjuna lives for five years, learning there the art of singing and dancing; the Pāṇḍavas set out to meet Arjuna. In order to fulfil Draupadī's longing for heavenly lotus flowers, Bhīma encounters Hanumān, as also lions and elephants; he also releases Kubera from the curse of Agastya. The Pāṇḍavas meet Arjuna and live for some time with Kubera; Yudhishṭhira frees Nahusha from the curse of Agastya and Nahusha returns to heaven. The Pāṇḍavas return to the Kāmyaka forest where they are revisited by Kṛishṇa. Knowing the distress of the Pāṇḍavas, Duryodhana feels rejoiced and he sets out to visit them, so as to gloat over their distress; he, however, is captured in a fight by the Gandharva king and is liberated only with the aid of the Pāṇḍavas. During the twelfth year of their sojourn in the forest, while the Pāṇḍavas are out, Draupadī is stolen away by Jayadratha, king of the Sindhus. Immediately, he is pursued but as he is Dhṛitarāshṭra's son-in-law, Yudhishṭhira grants him his life. In a battle with the Kauravas, Yudhishṭhira fears none so greatly as Karṇa who has a natural coat-of-mail and ear-rings which make him invulnerable. Indra, father of Arjuna, disguised as a Brāhmaṇa, begs these things of Karṇa and thus releases Yudhishṭhira from his fear of Karṇa. Indra, however, presents Karṇa a never-failing spear which he is only to use against one enemy. The Pāṇḍavas leave Kāmyaka forest and go to Dvaitavana, where they meet an invisible spirit (yaksha) who puts some philosophical questions to Yudhishṭhira. Pleased with the answers, he grants the Pāṇḍavas the favour that they may remain incognito in the thirteenth year.

Bk. IV (*Virāṭa-parva* or The events at the court of Virāṭa). To pass the thirteenth year, the Pāṇḍavas go to the court of Virāṭa, king of the Matsyas and stay there under fictitious names in appropriate disguise. Yudhishṭhira takes service as an instructor in dicing, Bhīma as a cook, Arjuna, taking the feminine name Bṛihannalā, as a dancing master to the king's daughter, Uttarā, Nakula as a horse-tamer, Sahadeva as an overseer of royal cattle and Draupadī as a chambermaid to the queen. Kīchaka, a brother-in-law of the king and commander of his army, falls in love with Draupadī; so pronounced at length become his unwelcome attentions that the enraged Bhīma slays him and leaves the court under the impression that Draupadī is guarded by five invisible Gandharavas who will surely avenge any insult to their charge. Kīchaka has often oppressed Suśarman, the king of the Trigarta and taking advantage of his death, the Trigartas in liaison with the Kauravas organise a raid on the territory of Virāṭa, steal his cattle and take him as prisoner. They, however, are defeated with the help of the Pāṇḍavas, except Arjuna, who is engaged in an encounter with Duryodhana, Karṇa, Bhīshma, etc. who have also stolen away Virāṭa's cattle at another point. The Pāṇḍavas, however, remain unrecognised; after the end of the thirteenth year, the Pāṇḍavas appear in their true form. Virāṭa immediately offers Arjuna his daughter as a wife; Arjuna accepts her, but for his son, Abhimanyu. The wedding of Abhimanyu and Uttarā is then celebrated and many kings including Drupada and Kṛishṇa arrive with costly presents.

Bk. V (*Udyoga-parva* or Preparations for War). The allies of the Pāṇḍavas assemble in the Virāṭa court; Kṛishṇa proposes that an ambassador be sent to Duryodhana to request him to give back to the Pāṇḍavas their half kingdom. Embassies are exchanged and negotiations opened; Drupada sends a Brāhmaṇa envoy to Hastināpura; Kṛishṇa also undertakes a mission to the Kauravas as a last resort. Despite the persuasions of Kṛishṇa, Bhīshma, Droṇa and Vidura, Duryodhana announces that he will not cede to the Pāṇḍavas even as much land as will cover the point of a needle. Kṛishṇa as also Kuntī

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try to win Karṇa over to the Pāṇḍavas, but he is adamant in his resolution to fight for Duryodhana. Both sides actively prepare for war and try to win kings to their sides; both Duryodhana and Arjuna approach Kṛishṇa for help : Arjuna chooses Kṛishṇa by himself and Duryodhana prefers the army without Kṛishṇa. The Pāṇḍavas choose Dhṛishṭadyumna, son of Drupada as their commander, and the Kauravas choose Bhīshma. On account of assigning a lower position to Karṇa as chariot fighter, Karṇa swears that he will not fight until Bhīshma has fallen. Bhīshma also declares that he will fight with all, except with Śikhaṇḍin, who has once been a woman. The two armies march to Kurukshetra.

Bk. VI (*Bhīshma-parva* or Bhīshma's Leadership). Before the beginning of the battle, certain covenants are agreed on among the combatants: only opponents of equal birth and bearing the same kind of arms can fight with each other; horsemen can fight with horsemen and footmen with footmen; no one may attack another without giving him warning; those who have surrendered as also the fugitives and the non-combatants are not to be slain, and so on. Sage Vyāsa appears and blesses Sañjaya with power to get full information about the battle so that he can make a full report to Dhṛitarāshṭra. At the break of dawn, the blow of conches and the beating of drums signal the commencement of the fight. Arjuna becomes unnerved when he sees his elders and brothers, teachers and kinsmen, who are now his opponents; he lays down his bow and desires to desist; Kṛishṇa on his chariot then propounds the great philosophical discourse, entitled the *Bhagavadgītā* (q.v.), calling upon Arjuna to discharge his duty disinterestedly and with a sense of dedication to the Lord; clears of his confusion and doubt, whereupon Arjuna decides to fight. Bhīshma and Arjuna encounter each other repeatedly, and both of them fight so bravely that even gods and demons watch the fight. Duryodhana reproaches Bhīshma for showing mercy to Arjuna while, Kṛishṇa blames Arjuna for showing regard to his grandfather. The next day Bhīshma fights ferociously and Kṛishṇa himself rushes upon Bhīshma to kill him, but Arjuna holds him back by force, reminding him of his oath not to fight. On the tenth day of the battle, the Pāṇḍavas think of a plan to kill Bhīshma : Arjuna, hidden behind Śikhaṇḍī, showers arrows upon Bhīshma and later on in a combat wounds him so much that Bhīshma has to retire.

Bk. VII (*Droṇa-parva* or Leadership of Droṇa). After the fall of Bhīshma, Droṇa is consecrated as commander-in-chief of the Kaurava army on the 11th day. On the 13th day of the battle, Droṇa draws up his forces in the form of a spider's web (Chakravyuha) ; into this the youthful Abhimanyu, son of Arjuna, drives his chariot, is separated from protectors by Jayadratha, and is untimely slain. The next day, Jayadratha is killed by Arjuna, as Arjuna had sworn to kill Jayadratha before sunset. The fight, however, is not interrupted as usual after sunset ; Karṇa is bearing hard on the Pāṇḍavas ; Ghaṭotkacha is sent out to meet him, fights manfully and inflicts heavy damage on the Kauravas until he is killed by the spear given by Indra to Karṇa and which he wanted to reserve for Arjuna. On the fifteenth day, Droṇa kills Drupada and Virāṭa, but as soon as Droṇa hears from the lips of Yudhishṭhira that Aśvatthāmā, the son of Droṇa (also the name of an elephant) has been killed, to fulfil his vow, he casts his weapons aside and is thus slain by Dhṛishṭadyumna ; thus comes the end of Droṇa.

Bk. VIII (*Karṇa-parva* or Leadership of Karṇa). The command now passes on to Karṇa who holds it for two days ; on the sixteenth day, Bhīma and Aśvatthāmā, Arjuna and Karṇa show many a feat of bravery but with no decisive result; the following day, Śalya consents to drive the chariot of Karṇa. Bhīma kills many a son of Dhṛitarā-

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shṭra with his weighty club, he hurls Duḥśāsana down from his chariot, tears open his breast and drinks his warm blood, as he had previously sworn. Meanwhile, Arjuna and Karṇa are engaged in a fierce combat; suddenly, one wheel of Karṇa's charoit begins to sink into the ground; as Karṇa tries to pull the chariot out, Arjuna, at the instance of Kṛishṇa, kills Karṇa treacherously.

Bk. IX (*Śalya-parva* or Leadership of Śalya). On the eighteenth and the last day of the battle, Śalya succeeds Karṇa but at about midday he is slain by Yudhishṭhira. Sahadeva kills Śakuni while Duryodhana flees alone to a pond. Besides him, there were only three surviving Kaurava heroes ; Kṛitavarman, Kṛipa and Aśvatthāmā. The Pāṇḍavas seek Duryodhana; Bhīma challenges him to a club-duel, smashes his left thigh and fulfils his oath.

Bk. X (*Sauptika-parva* or The Nocturnal Slaughter in the camp of Pāṇḍavas). Distressed at the fall of Duryodhana, Aśvatthāmā steals into the camp of the Pāṇḍavas, kills all the sleeping heroes, including Dhṛishṭadyumna, Śikhaṇḍī and the five sons of Draupadī. At the bewailings of Draupadī, Bhīma pursues Aśvatthāmā and snatches the jewel which has grown on his head ; he, however, spares his life on account of his being the son of their preceptor. Aśvatthāmā also destroys the last scion of the Kuru-race, who is lying in the womb of Uttarā, the wife of Abhimanyu ; Uttarā later on gives birth to a dead child, which is, however, revived by Kṛishṇa. This is Parīkshit, the father of Janamejaya, at whose snake-sacrifice (*nāga-yajña*) the *Mahābhārata* is supposed to have been first recited.

Bk. XI (*Strī-parva* or The Women's Lament for the Dead). In order to perform the funeral ceremonies for the dead, Dhṛitarāshṭra, Gāndhāri and the other ladies of the court, make their way out of the city, where they were joined by the Pāṇḍavas along with Kṛishṇa. Both Gāndhāri and Draupadī have lost all their sons and it is after some difficulty that Kṛishṇa can effect some kind of reconciliation between the Pāṇḍavas and the old king and queen. Seeing the dead bodies of all her sons, Gāndhāri curses Kṛishṇa that after thirty-six years he shall cause the destruction of his own race.

Bk. XII (*Śānti-parva* or Book of Consolation). The five Pāṇḍavas, Kṛishṇa, Kṛipa and others proceed to Kurukshetra where Bhīshma is lying on the bed of arrows, surrounded by many sages. Yudhishṭhira requests his grandfather to give him advice; Bhīshma's discourse covers every subject, coming under the four ends of human endeavour, virtue (*dharma*), gain (*artha*), desire (*kāma*) and salvation (*moksha*). With high principles and illustrative stories, he deals with polity and kingly duty (Rāja-dharma), the duties of the four castes and four stages of life (*Āśramas*), duties in cases of distress and danger (*Āpad-dharma*) and those to be observed by one intent on spiritual salvation (*Moksha-dharma*).

Bk. XIII (*Anuśāsana-parva* or The Book of Precepts). Continuing his discourse, Bhīshma expatiates upon the laws and precepts upon charitable bestowal of gifts (*Dāna-dharma*). There are large portions which contain quotations from, or exact parallels to, well-known law-books, e.g., *Manu-smṛiti*. The book also contains hymns to Śiva and Vishṇu like the famous hymn of the thousand names of Vishṇu. With blessings on Yudhishṭhira for a successful rule on earth and attainment of salvation in the other world, Bhīshma concludes his discourses.

Bk. XIV (*Āśvamedhika-parva* or The Horse-sacrifice). Vyāsa advises Yudhishṭhira to offer a horse-sacrifice to purge himself of all his sins. Arjuna protects the horse in its wanderings for one year. The horse-sacrifice is performed and thenceforward Yudhishṭhira rules his kingdom as a pious king.

Bk. XV (*Aśramavāsika-parva* or Life in the

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Hermitage). For fifteen years, Yudhishṭhira rules, conducting himself with all due respect towards his aged uncle Dhṛitarāshṭra. In the fifteenth year, Dhṛitarāshṭra resolves to retire into the forest as a hermit; Vidura, Sañjaya, Gāndhārī and Kuntī accompany him. After some time, the Pāṇḍavas visit their relatives in the forest, just as the sage Vidura is dying. Two years later, a forest fire breaks out, and therein, Dhṛitarāshṭra, Gāndhārī and Kuntī cast their bodies; Sañjaya leaves for the Himālayas.

Bk. XVI (*Mausala-parva* or The Yādava Fratricide). In the thirty-sixth year of Yudhishṭhira's rule, Kṛishṇa sees that the time has come for the mutual destruction of his race, which Gāndhārī had mentioned. At a drinking bout, the chiefs of the two clans fall to quarrelling in which they are joined by others; all of them, with the exception of some heroes, perish. Kṛishṇa looks round for Baladeva, but is just in time to see his end. Kṛishṇa is mistaken by a hunter, named Jarā for an antelope, and is shot and killed. On receipt of the news, Arjuna takes all the Yādava ladies and the old heroes to Indraprastha, but they are overtaken by the thieves; Arjuna is not even able to bend his bow; Arjuna returns to the city and the surviving heroes settle at different capitals.

Bk. XVII (*Mahāprasthāna-parva* or The Great Departure). After the loss of their faithful friend, Kṛishṇa, the Pāṇḍavas resolve to renounce the world; Yudhishṭhira appoints Parīkshit as king and bids farewell to his subjects. The five Pāṇḍavas, Draupadī and a dog, cross the Himālayas and reach the Meru mountain. On the way to heaven, Draupadī first falls dead. "Why has the virtuous Draupadī fallen?", asks Bhīma and Yudhishṭhira replies, "Because of her partiality to Arjuna". Then Sahadeva falls, and to Bhīma's question, Yudhishṭhira replies that Sahadeva was boastful of his intellectual superiority; then Nakula falls; Yudhishṭhira says that Nakula thought that he had no equal in beauty; Arjuna then falls because of boasting of his heroism, and Bhīma too, because of his inordinate gluttony and boasting about his physical strength. Indra comes in his chariot, to fetch Yudhishṭhira to heaven; the latter, however, desires no heaven without his brothers; Indra says that he will see them there. But Yudhishṭhira also insists upon his dog entering heaven as well, and that Indra will not allow under any circumstances. The dog then reveals itself as the god-Dharma who has tested Yudhishṭhira in the forest as the yaksha at the pool and who has tested him again here. Thus they reach heaven, but Yudhishṭhira by no means wants to stay there without his brothers and Draupadī.

Bk. XVIII (*Svargārohaṇa-parva* or The Ascent to Heaven). A divine message takes Yudhishṭhira through hell where his brothers are suffering; he resolves to stay in hell with his brothers. Soon Indra comes and explains to him, that he himself has to visit hell first, owing to uttering a half-truth to Droṇa about his son's death, and in the same way his brothers and friends have to be purged of their sins in hell. After Yudhishṭhira has taken a bath in the heavenly Gangā, he takes a divine form and sees Kṛishṇa, his brothers and Draupadī in heaven. Droṇa has entered Bṛihaspati, Dhṛitarāshṭra has attained the world of Kubera, the god of wealth, Pāṇḍu with his queens is in Indra's world, Karṇa has entered the Sun, both Vidura and Yudhishṭhira become one with Dharma and Kṛishṇa enters Lord Nārāyaṇa of whom he was an incarnation.

Being a great national epic, men and women, young and old, rich and poor, high and low, simple and sophisticated, all derive entertainment, inspiration and guidance from the *Mahābhārata*. The well-known literary works in most of the Indian languages, the popular folk-songs, the ballads sung by itinerant bards, draw their inspiration from the *Mahābhārata*. There is indeed no depart-

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ment of Indian life, private or public, which is not deeply influenced by this great epic; this is due mainly to the encyclopaedic character of the epic. It is said that in the fields of *Dharma* (religion and ethics), *Artha* (material sciences), *Kāma* (pleasure of life) and *Moksha* (spiritual emancipation), whatever is taught in this epic may be found elsewhere, but whatever is not found in it, will not be found anywhere.

MAHĀBHĀRATA-TĀTPARYA-NIRṆAYA. A Sanskrit metrical work in 32 chapters by Madhva (q.v.), which is an epitome of the *Mahābhārata*; it is also called *Bhārata-tātparya-nirṇaya.*

MAHĀBHĀSHYA. 'The Great Commentary' in Sanskrit by Patañjali (q.v.) on Pāṇini's *Ashṭādhyāyī* (q.v.), which comments on 1228 Sūtras of Pāṇini in *Ashṭādhyāyī's* order. The *Mahābhāshya*, on each *Pāda* of the *Ashṭādhyāyī* is, however, divided into several parts called *Āhnikas*, their number being 85.

It is a bulky work, explaining, and sometimes correcting Pāṇini's Sūtras. It supports Pāṇini where Kātyāyana finds fault with him; while on other occasions it agrees with Kātyāyana as against Pāṇini. In accordance with the changes introduced in the language by the lapse of time, it also prescribes certain supplementary rules (*ishṭis*). The *Mahābhāshya* is perhaps the earliest specimen of a commentary, a mode of writing which came to be extensively employed in later days. There are proverbial expressions and references to everyday life which have made the work an interesting reading. A comm. on this work was written by Kaiyaṭa in the 12th century.

The *Mahābhāshya* affords good evidence of the development of Sanskrit prose in remote antiquity.

MAHĀBHĀSHYA-PRADĪPA. Same as *Pradīpa* (q.v.).

MAHĀBHĀSHYA-PRADĪPODDYOTA. Same as *Uddyota* (q.v.).

MAHĀBODHI-VAṀSA. A Pali work, ascribed to Upatissa (q.v.) of Ceylon or to Kassapa (q.v.), which describes the history of the Bodhi tree. It is a prose work, there being *gāthās* only at the end of chapters and towards the end of the whole book. Basing itself on *Mahāvaṁsa* (q.v.) and other works of similar nature, it gives a history of Buddhist Dīpaṅkara, a brief account of the life of Bodhisattva under previous Buddhas, life of Gotama, his enlightenment, planting of the Bo-tree of Anurādhapura, attainment of *Bodhi* by Ānanda, Mahāparinirvāṇa of the Buddha, the first three Councils, Mahinda's visit to Ceylon and establishment of Buddhism there, planting of the tree, and starting of ceremonies with its worship. The work, in a style more artificial and affected, shows distinct traces of the influence of Sanskrit on Pali and may be regarded as inaugurating the era of Sanskritised Pali. Geiger and Wickremasinghe place the work in the 10th cent. A.D.

MAHACHAKRI SIRINDHORN, the Princess of Thailand. A modern Indologist, who has tr. into Thai (1979) the *Thāideśa-vilāsam* Kāvya of Satya Vrat (q.v.); in this task she had the collaboration of Prapod Assavavirulhakarna.

MAHĀDEVA (fl. 1283). A Sanskrit grammarian and author of the *Śabdasiddhi*, a comm. of the Kātantra school, of which a manuscript is dated Saṁvat 1340.

MAHĀDEVA (fl. Ist half of 17th cent.). A Sanskrit writer of Tamil Nadu and author of *Adbhuta-darpaṇa*, a drama based on the *Rāmāyaṇa*, in which Rāma sees the happenings in Laṅkā through the device of a magic-mirror. It narrates the progress of Rāma's war onwards from Hanumān's return from

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Ceylon.

MAHĀDEVA GAṄGĀDHARA BAKRE. A modern Sanskrit scholar, who ed. the *Pāraskara-gṛihyasūtra* along with its several commentaries.

MAHĀDEVA SHĀSTRĪ, A. A Vedic scholar, who ed. *Taittirīya-saṁhitā* of *Sāmaveda* with the comm. of Bhaṭṭa Bhāskara (1894-98; in collaboration with Raṅgāchārya; the work is, however, incomplete) as also ed. the *Taittirīya-brāhmaṇa* (Mysore, 1908-13) with the comm. of Bhaṭṭa Bhāskara and ed. *Khādira-gṛihya-sūtra* (1913; jointly with Śrīnivāsāchārya).

MAHĀDEVA UTTAMAKARA (fl. 18th cent.). A Sanskrit author of *Vyāpti-rahasya-ṭīkā*, a work on Nyāya philosophy.

MAHĀDEVAN, T.M.P. A modern scholar, whose chief works are: *Invitation to Indian Philosophy*, *The Philosophy of Advaita with Special Reference to Bharatitirtha-Vidyāraṇya*, *Spiritual Perspectives*, *Essays in Mysticism and Metaphysics*, *Upanishads* (study) and *Śaṅkarāchārya* (study).

MAHĀKACHCHĀNA (fl. 6th cent. B.C.). A direct disciple of the Buddha and author of *Nettipakaraṇa* and *Peṭakopadesa* (qq.v.), two non-canonical Pali works. He is considered the best expounder of the word of his Master.

MAHĀKACHCHĀYANA. Identical with Kachchāyana (q.v.), according to Buddhist tradition.

MAHĀLINGA ŚĀSTRĪ, Y. (b. 1897). A Sanskrit writer, great-grandson of Tyāgarāja (Rāju) and 12th in descent from Appayya Dīkshita. His chief works are: *Bhāsa-kathāsāra* (an abridgement in prose of Bhāsa's dramas widely appreciated by the Universities), *Kiṅkinimālā* (Madras, 1934, which includes besides renderings from Shakespeare, Wordsworth, Shelley and Dr Johnson many new minor poems), *Prati-rājasūyam* (on the counter Rājasūya sacrifice which Duryodhana performs after sending his cousins into exile), *Kaliprādurbhāva* (Tiruvalangadu, 1956; dealing in seven short Acts the demoralising effect of Kali Age), *Ubhaya-rūpaka* (a social comedy), *Udgātṛidaśānana* (introducing modern ideas), *Kaundinya-prahasana* (Madras, 1930; a *prahasana* on the popular tale of a miser, who always eats at another's house), *Śṛiṅgāra-nāradīya* (1956; a *prahasana* on sex-transformation), *Markaṭa-mardālikā* (1951; a Bhāṇa on the monkey and the drum tale), *Dravidarya-subhāshita-saptatati* (1952; Sanskrit rendering of the verses of the wise lady of Tamil Avvai) and *Śambhu-charyopadeśa* (1931; Sanskrit rendering of the Indo-Anglian writer K.S. Venkaṭaraman's 'A Day with Śambhu'). Besides the above, he is the author of several poems and short stories; his *Ubhaya-rūpaka* is a farce.

MAHĀMAṄGALA (fl. 14th cent.). A Buddhist Pali writer, who is identical with Maṅgala, the Pali grammarian. He is the author of *Buddhaghosuppatti* (q.v.).

MAHĀNĀMA. A Buddhist Pali author of *Saddhamma-ppakāsinī* and *Mahāvaṁsa* (qq.v.). In the epilogue of the *Saddhamma-ppakāsinī*, the author states that he finished the work in the third year after the death of king Moggalāna, while residing in the Uttaramanthiparivena of the Mahāvihāra. Though some scholars identify this Moggalāna with Moggalāna I in the first half of the seventh century A.D., B.C. Law prefers to identify him with Moggalāna III, father and predecessor of Vijayabāhu I (A.D. 1055-1110). Malalasekara believes this Mahānāma to be the second Mahānāma appearing in Bodhgayā inscription after Upasena II and to have been later than the earlier Mahānāma by a couple of centuries.

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MAHĀNĀRĀYAṆA-UPANISHAD. See *Upanishad.*

MAHĀNĀṬAKA. Same as *Hanumannāṭaka* (q.v.).

MAHĀNAYAPRAKĀŚA. A Sanskrit work in 9 chapters, attributed to Abhinavagupta (q.v.), which deals with the Śākta system of philosophy. In about 600 *Kārikās*, it explains the means for the realisation of Mahāśakti, who pervades and preserves the universe.

MAHĀNAYAPRKĀŚA. A work by Rājānaka Śitikaṇṭha, which consists of vernacular Kārikās followed by Sanskrit commentaries.

MAHĀ-NIDDESA. Same as *Niddesa* (q.v.).

MAHĀ-NIRUTTI-GANDHA. A Pali grammatical work, attributed to Kachchāyana (q.v.).

MAHĀNIRVĀṆA-TANTRA. A famous Śākta Sanskrit Tantra, which also teaches a philosophy closely similar to the systems of the Vedānta and Sāṅkhya, while in ethics its teachings resemble those of the *Manu-smṛiti*, *Bhagavadgītā* and the Buddhist sermons. It considers that in Kaliyuga, there are only two Āśramas, viz., that of a householder and that of an ascetic. A highly popular work, it is dated perhaps not earlier than the 18th century.

MAHĀ-NISĪHA. See *Chheya-sutta.*

MAHĀ-NIŚĪTHA. See *Mahā-nisīha.*

MAHĀ-PACHCHAKKHĀNA. See *Pāiṇṇa.*

MAHĀPARINIVVĀṆA-SUTTANTA. *Sutta* No. 16 of the *Dīgha-nikāya* (q.v.), it is the Great Discourse on the perfect *Nirvāṇa* of the Buddha. Containing important biographical information about the Buddha, it is a continuous record of the later part of the Buddha's life, his last speeches and sayings, and his death.

MAHĀPARITTA. See *Paritta.*

MAHĀ-PRATYĀKHĀYĀNA. See *Mahā-pachchakkhāna.*

MAHĀPURĀṆA (*Tisaṭṭhi Mahāpurisa Guṇālaṅkāra*). An Apabhraṁśa poem by Pushpadanta (fl. 10th cent.).

It describes the lives of 63 (*Tisaṭṭhi*) great men (*Mahāpurisa*) and consists of 102 *Sandhis* divided into two parts: Ādi-purāṇa (37) and Uttara-purāṇa (65). The Uttara-purāṇa is devided into two sections, the first containing 43 and the second 22 *Sandhis*; the total number of *Ślokas* in the *Mahāpurāṇa* is about 13,000. Below are given the contents of the Mahāpurāṇa:

Ādi-purāṇa : It narrates the poet's hesitation in beginning the work for fear of wicked people; the encouragement he received from Bharata; Ṛishabha's birth in Ayodhyā, his marriage with Jasavaī and Suṇandā, birth of sons and daughters and their education, Ṛishabha's renunciation; conquests of Chakrvarttī Bharata; past lives of Ṛishabha's sons and his friends; Sulochanā's selection of Jaya in Svayaṁvara, past lives of Jaya and Sulochanā; Bharata's getting *nirvāṇa* after reigning for a long time in Ayodhyā.

Uttara-purāṇa (1st section: 38-80). It treats of the lives of 20 Tīrthaṅkaras, 8 Baladevas, 8 Vāsudevas, 8 Prativāsudevas and 10 Chakravarttīs. *Sandhis* 38-68 treat of Ajita and other Tirthaṅkaras; 69-79 narrate the story of the Jaina version of the *Rāmāyaṇa* (the important changes introduced in the original story are: Rāma's mother is Subalā, Lakshmaṇa is son of Kaikeyī, Rāma is lotus-coloured instead of Śyāma, Sītā is daughter of Rāvaṇa and Mandodarī; Daśaratha died after Rāma's return from Laṅkā); *Sandhi* 80 describes the life of Nami. (2nd seetion: 81-102). *Sandhis*

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81-92 treat of the story of *Mahābhārata* (past lives of the Mahābhārata characters have also been described); this section contains several scenes full of poetic charm. *Sandhis* 93-102 describe the lives of Pārśvanātha, Mahāvīra, Jambū Swāmī, Prītiṅkara and the *nirvāṇa* of Mahāvīra.

The plot of the *Mahā-purāṇa* has been designed on a vast scale. Not only are there the biographies of 63 great men, their past lives have also been mentioned in detail. The author seeks to propagate Jainism by criticising the Brāhmaṇical religion.

MAHĀSĀMI. See *Mūla-sikkhā.*

MAHĀSENA (fl. *c.* 1000). A Jaina Sanskrit poet and author of *Pradyumna-charita*, written at the instance of Sindhurāja, who died about A.D. 1000. Also called Mahāsenāchārya and Pappadaguru, he was pupil of Chārukīrti.

MAHĀSIDDHĀNTA. A Sanskrit treatise on astronomy by Āryabhaṭa (q.v.).

MAHĀTANTRA. See *Dhīvṛiddhi-tantra.*

MAHĀṬĪKĀ. A Pali comm. on *Visuddhimagga* (q.v.), attributed to Dhammapāla; also called *Paramattha-mañjūshā.*

MAHĀVAGGA. See *Vinaya-piṭaka.*

MAHĀVAṀSA. A Pali chronicle by Mahānāmā, who may be placed in the 5th cent. A.D.?

A history of Ceylon and covering the same period as the *Dīpavaṁsa* (q.v.) in almost the same order, it is a perfect epic, as compared to the *Dīpavaṁsa* which is but a feeble attempt at composing an epic. The author aims at an ornate poem and handles his material, language and metre with great dexterity; he has filled in the gaps in the *Dīpavaṁsa* account, and also introduced considerable new material. The work, drawing much new material from the *Aṭṭhakathā*, has added to the story of Vijaya and his immediate successors and has developed the story of Duṭṭhagāmaṇi into an independent epic. The work, like the *Dīpavaṁsa*, ends with Mahāsena (325-52); the continuation of the *Mahāvaṁsa* is called the *Chūlavaṁsa* (q.v.).

According to the Indian tradition, the *Mahāvaṁsa* is a comm. on the *Dīpavaṁsa*; Oldenberg considers the two chronicles as two versions of the same story. There is a similarity of material and arrangements and both have a number of common verses. The work is valuable for historical and geographical information about Ceylon and India as also for the history of Buddhism. The chronology of kings mentioned in it is fairly accurate; it also contains the names of many Pali works. See *Dīpavaṁsa.*

MAHĀVASTU. A Sanskrit work of the *Avadāna* (q.v.) class, which was probably composed in the 1st cent. A.D. Its principal subject is *Vinaya*, but it contains, besides the life-story of the Buddha, some narratives of the *Jātaka* and *Avadāna* types.

MAHĀVIBHAṄGA. The first part of *Suttavibhaṅga* (q.v.).

MAHĀVĪRA (fl. *c.* 850). A Sanskrit writer and author of the *Gaṇita-sāra-saṅgraha*, a work on Mathematics. He flourished under the patronage of king Amoghavarsha.

MAHĀVĪRACHARITA. A Sanskrit drama in 7 Acts by Bhavabhūti (q.v.), which describes the main story of the *Rāmāyaṇa* ending with Rāma's return from Laṅkā, but "a deliberate bid for dramatic effect is made through the whole story as the feud of Rāvaṇa, and his plot to ruin Rāma".

Act I reveals Viśvāmitra's hermitage where Rāma and Lakshmaṇa see and love Sītā and

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Urmilā, daughters of Janaka of Videha. Rāvaṇa, however, sends a messenger to demand Sītā's hand in marriage, but Viśvāmitra summons Śiva's bow, which, if Rāvaṇa bends, may have Sītā. The bow is broken by Rāma and Rāvaṇa's envoy departs in rage. In Act II Rāvaṇa's minister Mālyavant plots with Rāvaṇa's sister Śūrpaṇakhā how to make good the defeat sustained; a letter from Paraśurāma suggests a means; they incite him to avenge the breaking of Śiva's bow. Paraśurāma acts on the hint in his usual haughty manner; he arrives at Mithilā, insults Rāma and demands a conflict. In the next Act, the exchange of insults continues; Vasishṭha, Viśvāmitra, Śatānanda, Janaka and Daśaratha in vain seek to avoid a struggle between the youth and the savage Brāhmaṇa, slayer of his own mother and exterminator of Kshatriyas, but they fail. Act IV reveals that Paraśurāma has been defeated, and he has saluted with respect the victor; Mālyavant thinks of a new device : Śūrpaṇakhā will assume the dress of Mantharā, servant of Kaikeyī, Daśaratha's favourite wife, and destroy the concord of the royal family. That family is in excellent spirits; Rāma is at Mithilā with his father-in-law when the supposed Mantharā appears, bearing an alleged letter from Kaikeyī asking him to secure Daśaratha's fulfilment of two boons he had once granted her; these are: the selection of her son Bharata as crown prince and Rāma's banishment for fourteen years. Meanwhile Bharata and his maternal uncle Yudhājit have asked Daśaratha to crown Rāma forthwith; he is only too willing, but Rāma arrives, respects the demands of Kaikeyī and insists on leaving for the forest, accompanied by Sītā and Lakshmaṇa, while Bharata treats himself but as vicegerent. In Act V a dialogue between the aged vultures Jaṭāyu and Sampāti informs us of Ramā's doings in the forest and destruction of demons; Sampāti is uneasy and bids Jaṭāyu guard Rāma well. Jaṭāyu sticks to his duty, sees Sītā stolen by Rāvaṇa, and is slain in her defence. We see Rāma and Lakshmaṇa in mourning; they wander in the forest, and receive tidings from an ascetic; Vibhīshaṇa, brother of Rāvaṇa, exiled from Laṅkā, wishes to meet them at Ṛishyamūka where also are the jewels dropped by Sītā in her despair. Vālin, however, on the instigation of Mālyavant, seeks to forbid their entry; Rāma persists and slays his foe, who bids his brother Sugrīva lend his aid to Rāma's search. In Act VI Mālyavant appears desolated by the failure of his plans; he hears of Hanumant's setting Laṅkā on fire. Rāvaṇa appears, doting on Sītā; in vain Mandodarī warns him of the advance of the enemy, but his disbelief is rudely dispelled; Aṅgada bears terms of surrender of Sītā and humiliation before Lakshmaṇa; Rāvaṇa refuses, and seeks to punish the envoy, who escapes. Rāvaṇa then goes out to battle, described at length by Indra and Chitraratha who, as divine, can watch it from the sky; Rāvaṇa performs feats of valour, but Hanumant revives with ambrosia Rāma and his comrades, and Rāvaṇa finally falls dead beside his gallant son, Meghanāda. In Act VII the cities of Laṅkā and Alakā, represented by their deities, exchange condolences; it is reported that Sītā has by the fire ordeal proved her chastity. The whole of Rāma's party are now triumphant; an aerial journey carries them to the north, where they are welcomed by Rāma's brothers and Daśaratha's widows, and Viśvāmitra crowns Rāma.

"The play is wholly undramatic. The wordy duel between Rāma and Paraśurāma takes two Acts. The long speeches in the conversational style mar the effect of the play." The author, however, introduces certain innovations in order to heighten the dramatic effect. It is said that Bhavabhūti wrote upto stanza 46 in Act IV and the one Subrahmaṇya composed the remaining portion.

MAHĀVĪRACHARITA. A Prakrit Champū,

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composed in 1082 by Guṇachandra, who belonged to the Chandrakulīnagachchha. Narrating the life of Mahāvīra on the basis of various legends upto his attaining the supreme knowledge, it describes his former births too. It employs various metres and contains about 50 Apabhraṁśa verses; the language of the work is grammatically chaste.

MAHĀVĪRACHARITA. A Prakrit poem by Devendra Gaṇin or Nemichandra, written in 1085; it deals with the story of Mahāvīra and contains Apabhraṁśa verses at places.

MAHĀVĪRAPRASĀDA DVIVEDĪ (1879-1938). A celebrated Hindi writer, whose Sanskrit work *Kānyakubja-lilāmṛita* in 38 verses lampoons Kanauj Brāhmaṇas.

MAHĀVĪRA-STAVA. A Jaina stotra in Prākṛit composed in 12th or 13th cent. A.D. It is written in an elaborate style in which the same words are used in thrice different meanings.

MAHĀYĀNA-ŚRADDHOTPĀDA. A Sanskrit work, generally attributed to Aśvaghosha (q.v.), which seeks a synthesis of the teachings of the Mādhyamika and Vijñānavāda schools of Buddhism. It is available only in two Chinese versions, one by Parmārtha (*c.* 553) and the other by Śikshānanda (*c.* 700).

MAHĀYĀNA-SŪTRĀLAṄKĀRA. A philosophical work in Sanskrit by Asaṅga (q.v.), representing the Vijñānavāda school of Buddhism; it is in verse followed by a comment.

MAHENDRA-VARMAN (fl. 600-630). A Sanskrit dramatist and author of the *Mattavilāsa* (q.v.), a farce. A Pallava king, he was not only a patron of music but was also the author of a work on music.

MAHENDRA-VIKRAMAVARMAN. Same as Mahendra-varman (q.v.).

MAHESARA SŪRI. Same as Maheśvara Sūri (q.v.).

MAHESH BHĀRATĪYA. A modern Sanskrit scholar, whose chief works are : *Causation in Indian Philosophy* and *ed. of Vedāntasāra* (1978).

MAHEŚVARA (fl. early 12th cent.). A Sanskrit lexicographer, who was the son of Śrībrahma and grandson of Kṛishṇa. His *Viśvaprakāśa* (A.D. 1111) is a homonymous lexicon with words arranged in the alphabetical order of final consonants. The work earned fame even during the century of its composition, as is evident from quotations by Sarvānanda and Hemachandra.

MAHEŚVARĀNANDA. A modern Vedic scholar, whose chief works in Sanskrit are: *Ṛigveda-saṁhitopanishat, Śukla-Yajurveda-saṁhitopanishat, Sāmaveda-saṁhitopanishat* and *Atharvaveda-saṁhitopanishat*, all commentaries on the four Vedas.

MAHEŚVARA SŪRI. See *Jñānapañchamī.*

MAHEŚVARA SŪRI. A Jaina Apabhraṁśa poet and author of *Sañjama-mañjarī* (q.v.), composed before 1309.

MAHĪDHARA (fl. 12th cent.). A Vedic scholar, whose Sanskrit comm. on Mādhyandin Vājasaneyi-saṁhitā of Śukla *Yajurveda* has been ed. and pub. along with the comm. of Uvvaṭa and original text by Ram Sakalamiśra (4 Vols., 1912-15); his comm. is exhaustive.

MAHĪDHARA. A native of Ahichhatra, who settled at Vārāṇasī and was the author of *Mantramahodadhi*, a Tāntric treatise written in 1589.

MAHIDHARA VENKAṬARAMA ŚĀSTRĪ. A modern Sanskrit writer, whose *Kalyāṇamaitrī* (1965) in prose was written with a

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didactic purpose; his *Sarojinī-saurabha* (1960) is a nine-act play with contemporary setting.

MAHIMABHAṬṬA (fl. probably between 1020 and 1060). A Sanskrit writer and author of the *Vyaktiviveka* (q.v.), a well-known work on poetics. His chief concern appears to have been the demolition of the Dhvani theory. He describes himself as son of Śrī Dhairya and disciple of Mahākavi Śyāmala and appears to have been a Kashmirian.

MAHĪPA (fl. 14th cent.). A Sanskrit author of *Śabda-ratnākara*, a lexicon, of which the homonymous section bears the title *Anekārtha-tilaka* or *Nānārtha-tilaka*; it is dated 1374.

MAHISHAMAṄGALA NAMBŪDRI (fl. 2nd half of 19th cent.). A Sanskrit author of *Mahishamaṅgala-bhāṇa*; he was a Nambūdri Brāhmaṇa of Puruvana in Malabar.

MAHUMAHAVIAA. A Prakrit work attributed to Vākpatirāja, no longer extant; Ānanda-vardhana in his *Dhvanyāloka* (q.v.) makes a reference to it.

MĀILLA-DHAVALA. See *Dhavala*.

MAINKAR, TRIMBAK GOVINDA (1915-81). A Sanskrit scholar, whose chief works are: *The Theory of the Sandhis and the Sandhyaṅgas in the Nāṭya Śāstra* (1960; interpreting the Theory of Bharata following a historical method of interpretation), *Kālidāsa: His Art and Thought*, *Mysticism in the Ṛigveda* (1961), *Some Poetical Aspects of the Ṛigvedic Repetitions* (1966), *The Vāsishṭha-rāmāyaṇa*: A Study, *Studies in Sanskrit Dramatic Criticism* and *The Ṛigvedic Foundations of Classical Poetics* (1977).

MAISEY, F.C. An Indologist, whose chief work is *Sāñchī And Its Remains* (London, 1892).

MAITRĀYAṆĪ-SAṀHITĀ See *Veda (Yajurveda)*.

MAITRĀYANĪYA-UPANISHAD. See *Upanishad*.

MAITREYANĀTHA. A Sanskrit author of *Saptadaśa-bhūmi-śāstra* or *Yogāchāra-bhūmi-śāstra*, *Sūtrālaṅkāra*, *Madhyānta-vibhaṅga*, *Dharma-dharmātā-vibhaṅga*, *Mahāyāna-uttara-tantra-śāstra* and *Abhisamayālaṅkāra-kārikā* are also attributed to him. His date is uncertain.

MAITREYARAKSHITA. A Buddhist Sanskrit grammarian and author of the *Tantra-pradīpa*, a comm. on the *Nyāsa* (q.v.) of Jinendrabuddhi and also of *Dhātu-pradīpa*, based on the *Dhātupāṭha* of Pāṇini. The date of the author is unknown but Sarvānanda (1159), the commentator of the *Amarakośa*, is the earliest writer to quote him by name. As *Dhātu-pradīpa* refers to *Tantra-pradīpa*, it was composed later than that.

MAJEWSKI, WALENTY SKOROCHÓD (fl. early 19th cent.). A Polish Indologist of Warsaw, who wrote on Sanskrit grammar and literature and found many similarities between Polish and Sanskrit words. He even cast Devanāgari letters to print some Sanskrit texts and translated them.

MAJJHIMA-NIKĀYA. See *Sutta-piṭaka*.

MAJUMADAR, M.R. A modern scholar, whose chief work is ed. of *Chronology of Gujarat* (Baroda, 1960); he has also discovered an illustrated Gujarati version of the *Bhāgavata Daśama Skandha*.

MAJUMDAR, N.G. See *Marshall, John*.

MAJUMDAR, ROMESH CHANDRA. A celebrated modern scholar, whose chief works

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are: the ed. of *The History and Culture of the Indian People* (Vols. I to XI; the entire history from the beginning to 1947, of which *Vedic Age* formed the 1st Vol., pub. in 1951), *Ancient Indian Colonies in the Far East* (Vol. I, Champā, Lahore, 1927; Vol. II, Savarṇadvīpa, Dacca, 1937-38), *Hindu Colonies in the Far East* (1944), *Kāmbujadeśa* (Madras, 1944), *Inscriptions of Kāmbuja* (1953), *Ancient Indian Colonization in South-East Asia* (1955), *Greater India* (1958), *Life in Gupta Age*, new ed. of McCrindle's *Megasthenes, The Classical Accounts of India* (Calcutta, 1960; accounts left by Herodotus, Megasthenes, Plutarch, Ptolemy and others) and Studies on Indo-Javanese Literature, Kālidāsa and Aśoka. *Ancient India* is his latest book (1977).

MAKARANDA (fl. 15th cent.). A Sanskrit author of *Tithyādipatra*, a work on astronomy.

MĀKHAN LĀL SEN. A modern scholar, who rendered into English prose Vālmīki's *Rāmāyaṇa*.

MALADHĀRI DEVAPRABHA. Same as Devaprabha Sūri (q.v.).

MALADHĀRI HEMACHANDRA SŪRI. See *Hemachandra*.

MALALASEKARA, G.P. A Ceylonese Indologist, whose chief works are: *Pali Literature of Ceylon* (1928), ed. and Eng. tr. of *Hatthavanaggalavihāra-vaṁsa*, *Dictionary of Pali Proper Names* (Vols. I, II; 1937; Reprint 1960) and *Encyclopaedia of Buddhism* (7 Pts.).

MALAMOUD, CHARLES. A French Indologist, whose chief study is on *Taittirīya-āraṇyaka* (1977).

MALANDRA, W. A modern American Indologist, who teaches in the University of Minnesota. His field of specialization is ancient Indian literature and Indian philosophy.

MĀLATĪ-MĀDHAVA. A Sanskrit drama (Prakaraṇa) in 10 Acts by Bhavabhūti (q.v.).

A Bhuddhist nun, Kāmandakī, plans to unite in marriage her two favourite pupils, Mālatī (the daughter of the minister of the king of Padmāvatī) and Mādhava. The king, however, presses his minister to marry Mālatī to his friend Nandana; Nandana has a beautiful sister, Madayantikā, a friend of Mālatī. Mādhava with his friend Makaranda goes to a festival and Mālatī also is sent there by Kāmandakī. Both see each other, fall in love and are further enamoured by seeing the pictures drawn of each other by them. When the lovers are meeting in a temple of Śiva, Madayantikā is in danger of death from an escaped tiger, and is rescued by Makaranda; these two are then deeply in love. The king, however, sticks to his resolve on the marriage of Mālatī and Nandana. Mādhava, despairing of success through Kāmandakī's aid alone, decides to win the favour of the ghouls of the cemetery by an offering of fresh flesh. From the cemetery he hears cries in a Chāmuṇḍā temple nearby and he rushes just in time to save Mālatī who was about to be offered as a sacrifice to the goddess Chāmuṇḍā by the Kāpālika Aghoraghaṇṭa and his consort Kapālakuṇḍalā, for which purpose she was stolen from the palace. A struggle follows between Mādhava and Aghoraghaṇṭa in which the latter is slain. At this, Kapālakuṇḍalā swears to avenge her companion's death. Mālatī's marriage with Nandana is, however, fixed but before the ceremony, Kāmandakī takes her to the temple of love-god wherefrom Mālatī and Mādhava are sent away to a secret place, and Makaranda dressed as Mālatī goes back to the palace to marry Nandana. The drama shows how poor Nandana has been turned out by his false bride. On hearing this, Madayantikā comes to rebuke her newly-

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married sister-in-law. But by removing the bed-cover under which the false bride is lying down, she recognizes her own lover Makaranda in the garb of Mālatī. They are both happy and elope to the hiding place of Mālatī and Mādhava. The fugitives are succoured by Mādhava and so splendidly they rout the state enemy that the king, learning of it, gladly forgives the runaways, but in the tumult Mālatī has been stolen away by Kapālakuṇḍalā. Act IX shows the wild search of Mādhava for Mālatī. Saudāminī, a pupil of Kāmandakī rescues Mālatī from Kapālakuṇḍalā and with the good news the life of Mādhava is saved who is about to commit suicide. All become happy when Saudāminī arrives with Mālatī and Mādhava and with the news that the king approves of their marriage.

The main story, with the episode of the two pairs of lovers, ending in elopement occurs in the *Kathā-saritsāgara* (q.v.) and other collections of stories together with the motifs of the sacrifice of a maiden by a magician and the offering of flesh to the demons to obtain their aid. The drama treats of the love of Mālatī and Mādhava through different stages of development and is often described 'as the Romeo and Juliet of India with a happy ending.'

MĀLAVIKĀGNIMITRA. A Sanskrit drama in five Acts by Kālidāsa (q.v.).

Mālavikā, the heroine of the play and the sister of Mādhavasena, the prince of Mālwā, is to be given in marriage to Agnimitra, the king of Vidiśā; Mādhavasena starts for Vidiśā with his sister, but on the way, he is attacked by Yajñasena, his consin, who bears an ill-will towards him. Mādhavasena is captured; Mālavikā, however, manages to reach Vidiśā, where she finds refuge with Kauśikī in the harem of Dhāriṇī, Agnimitra's queen. The king falls in love with Mālavikā whom he happens to see in a picture painted by an artist; in a contest, Mālavikā delights all with her singing and dancing, while her beauty ravishes the king more than ever. In Act III, Mālavikā comes to make the Aśoka tree blossom; the king with the Vidūshaka watches her and overhears Mālavikā's conversation with her friend, Kauśikī. He realizes that his love is shared and he comes forth and embraces her, but Irāvatī, the junior queen of Agnimitra, who is hiding herself behind a bush, springs out and insults the king. Dhāriṇī keeps Mālavikā confined to prevent any further intrigue but the Vidūshaka, with the aid of Kauśikī, gets her released. Another meeting between the king and Mālavikā is arranged, which again is disturbed by Irāvatī. Act V reports the victory over the prince of Vidarbha; two young girls of Mādhavasena's party, who had lost their way, are brought as captives. They recognize both Kauśikī and their princess, Mālavikā among the queen's attendants, and Kauśikī explains her silence on the princess's identity by obedience to a prophecy. Further, Pushyamitra, Agnimitra's father, sends the news of victory from the north: Vasumitra, Dhāriṇī's son, has defeated the Yavanas on the bank of the Indus, while guarding the sacrificial horse. Dhāriṇī already owes Mālavikā a reward for her service in causing the Aśoka tree blossom; delighted by the news of her son's success, she gladly gives her consent to Agnimitra to marry Mālavikā. Irāvatī begs her pardon and all ends in happiness.

It appears to be the first play composed by the poet as is apparent from the ways in which he has in the prologue tried to plead on behalf of the *nava kāvya* (new poetry). Despite several defects, the play bears the unmistakable stamp of Kālidāsa's workmanship.

MALAYASUNDARĪ-KAṬHĀ. A Prākṛit work (end of 13th cent.) of an unknown author, which describes the love-story of a prince named Mahābala and princess Malayasundarī and also many other popular tales based on

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miracles and magic feats. The prince and the princess are often separated, but are reunited every time; ultimately, the prince and the princess become monk and nun respectively.

MĀLINĪVIJAYA-VĀRTTIKA. A Sanskrit comm. by Abhinavagupta (q.v.) on *Mālinīvijaya-tantra.* Also called *Śrīpūrva,* a fragment of this comm. has been discovered.

MALINOWSKI, REV. FRANCIS. A Polish Indologist, who wrote the first Sanskrit grammar in Polish in 1872 and compared Sanskrit with the Polish language.

MALL, L.E. A modern Russian Indologist, whose contribution 'The Four Terms of the Prajñaparamita Psychology', *Transactions of the Tartu State University,* 1976, No. 392, analyses some conceptions of Buddhism.

MALLĀCHĀRYA. See *Śākalyamalla.*

MALLĀDI SŪRYANĀRĀYAṆA ŚĀSTRĪ. A modern Sanskrit writer, who is the author of a history of Sanskrit poets in Sanskrit; he has pub. several poems also.

MALLANĀGA (MALANĀGA). Same as Vātsyāyana (q.v.), the author of *Kāmasūtra.*

MALLA-PURĀṆA. A Sanskrit treatise on Indian wrestling.

MALLĀRĪ ĀRĀDHYA (fl. 18th cent.). A Sanskrit writer, son of Sarabhaṇārādhya, who probably belonged to Kṛishṇa District in South India. His five-act allegorical drama *Śivaliṅga-sūryodaya,* establishes the superiority of Vīra-śaivism.

MALLAVADIN. See *Nyāya-bindu.*

MALLIK, G.N. A modern scholar, whose chief work is *The Philosophy of the Vaishṇava Religion.*

MALLIKĀ-MĀRUTA. A ten-act Sanskrit drama by Uddaṇḍin or Uddaṇḍanātha (q.v.), which is an imitation of *Mālatī-mādhava* (q.v.). The main plot concerns the love of Mallikā, daughter of a Vidyādhara king, and Māruta, a Kuntala prince, but a subsidiary plot deals with the love of Māruta's friend Kalakaṇṭha and Mallikā's maid Ramayantikā. With its attractive language, melodious verse and speeches abounding in apt illustration, the work has its own appeal.

MALLIKĀRJUNA RAO, Y. A modern Sanskrit writer of the Andhra Women's Sanskrit College, Rājāhmundry, who has brought out a Sanskrit prose version of the Telugu romance *Kalapūrṇodaya.*

MALLINĀTHA (fl. 1350-1450). A famous Sanskrit commentator on the works of Kālidāsa, Bhāravi, Bhaṭṭi, Māgha, Śrīharsha and on some works of poetics (notably *Taralā* on the *Ekāvalī* of Vidyādhara), lexicography and grammar. Some scholars believe that he wrote also a comm. on the grammatical work, *Śabdenduśekhara* and one, entitled *Nyāsoddyota* on the *Nyāsa* (q.v.) of Jinendrabuddhi. Some original works: *Udāra-kāvya, Raghuvīra-charita-kāvya, Vaidya-kalpataru* and *Vaidya-ratnamālā* are also attributed to him. Mallinātha was perhaps a Telugu Brāhmaṇa of Kolāchala family and was father of Kumārasvāmin, an erudite scholar.

MALLINĀTHA-CHARITA. A Prakrit work by Haribhadra (author of *Nemināha-chariyu*), dealing with the story of Mallinātha, the 19th Jaina Tīrthaṅkara.

MALLISHEṆA (fl. 13th cent.). Author of the Sanskrit *Syādvāda-mañjarī* (q.v.) on Jaina philosophy.

MĀMARĀJADATTA KAPILA. A modern

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Sanskrit author of *Arvāchīnam Manovijñanam* (1964), a work on modern psychology.

MAMMAṬA (fl. 1050-1125). Author in Sanskrit of the whole or part of *Kāvya-prakāśa* (q.v.), a celebrated work on poetics. The title Rājānaka, which he earned, shows him a Kashmirian and Kashmirian Pandits regard him as the maternal uncle of Śrī-harsha, author of the *Naishadhīya*. He is author also of another work, entitled *Śabda-vyāpāra-parichaya*. Mammaṭa's contribution consists not in his originality but in the concise and orderly discussions of the main issues, the definitions, and the general treatment embracing the whole field covered by his predecessors.

MĀNAMEYODAYA. A Sanskrit work, which is an introduction to Mīmāṁsā philosophy. Its two sections are: *Māna* (means of knowledge) written by Nārāyaṇa Bhaṭṭa (q.v.) and *Meya* (object of knowledge) written by Nārāyaṇa Paṇḍita (q.v.).

MĀNASĀRA. A celebrated Sanskrit work on *Vāstu-vidya*, the present version of which came into being during 11th and 15th cent.; the original version was perhaps composed in the Gupta period.

MĀNASOLLĀSA. A Sanskrit encyclopaedic work by the Chālukya king Someśvara (q.v.), composed in 1129; also called *Abhilāshitārthachintāmaṇi*. Consisting of 100 chapters divided into five *Viṁśatis*, it deals with 100 different topics connected with the royal household and royal court. The first *Viṁśati* or *Prakaraṇa* deals with general and religious ethics, social service, manufacture of idols, and diseases and their remedies. The second *Prakaraṇa* treats of Polity (under seven heads) and private and inter-state law, while the third explains architecture, picture-drawing, and painting in all details, iconography and pleasures of domestic life. The last two sections deal with various forms of amusements and recreations and incidentally treat of arithmetic, preparation of calendars, astrology, augury, omens, palmistry, and training and medical treatment of horses and elephants. Such diverse topics as mining, alchemy, gems and precious stones, marriage and child-rearing, cookery; beverage, music (2500 verses are given to music and musical instruments and touches on new phases of music, especially *prabandhas*), conveyance, and scents.

MĀNASOLLĀSA. A Sanskrit paraphrase by Sureśvara of Śaṅkara's *Dakshiṇāmūrti-stotra*.

MĀNATUṄGA (fl. earlier than 1000). A Digambara Jaina Sanskrit writer, who was a minister of Vairisiṁha of the Paramāra dynasty of Malwā. In the *Prabhāvaka-charita*, his life is given after that of Bappabhaṭṭi, who died in Saṁvat 898, but at the same time it is mentioned that he was a contemporary of Mayūra and Bāṇa (qq.v.) at the court of king Harsha. It is said that he composed his *Bhaktāmara-stotra* in honour of the Jaina saint, Ṛishabha, which overcame the evil effects of the sorceries of Bāṇa and Mayūra that had tormented the king. He is also identified with the author of a Prakrit poem, *Bhayahara-stotra* (q.v.) and also with Mātaṅga Divākara (q.v.). It is thus difficult to fix the date of this author, though he was earlier than A.D. 1000.

MĀNAVA-DHARMA-SĀRA. See *Bhagwān Dās*.

MĀNAVA-DHARMAŚĀSTRA. Same as *Manusmṛiti* (q.v.).

MĀNAVA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

MĀNAVA-ŚRĀDDHA-KALPA. See *Vedāṅga* (Kalpasūtra).

MĀNAVA-ŚRAUTASŪTRA. See *Vedāṅga* (Kal-

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pasūtra).

MĀNAVEDA. A Zamorin king of Calicut and author in Sanskrit of a devotional poem *Krishṇagīti* (on the model of *Gīta-govinda*), composed in 1652; the poem treats of the life of Kṛishṇa and provides an excellent theme for a dance-drama. His other works are: *Mānaveda-champū-bhārata* and a comm. on *Champūrāmāyaṇa*.

MAṆḌANA MISHRA. A modern Sanskrit writer, whose chief work is the ed. of *Pañchāmṛitam* (collection of lectures; 1969).

MAṆḌANA MIŚRA. Traditionally identified with Sureśvara (q.v.), he is supposed to have been a native of Bihar. A pupil of Kumārila or of Śaṅkarāchārya, he is the author in Sanskrit of *Mīmāṁsānukramaṇī* (q.v.), *Vidhiviveka* (q.v.), *Bhāvanā-viveka* and *Vibhrama-viveka*.

MANDASOR INSCRIPTION. See *Vatsabhaṭṭi*.

MĀṆḌŪKYOPANISHAD. See *Upanishad*.

MĀṆḌŪKYOPANISHAT-KĀRIKĀ. Same as *Gauḍapāda-kārikā*. (q.v.).

MAṄGALA. Same as Mahāmaṅgala (q.v.).

MAṄGALADEVA SHĀSTRĪ. A modern Sanskrit writer, whose chief works are: ed. of *Ṛigveda-prātiśākhya* (3 Vols., with Eng. tr. and Uvvaṭa's comm.; 1939; also Hindi tr.), *Bhāratīya-saṁskṛiti-kā Vikāsa—Vaidika-dhārā* (in Hindi, 1956), Hindi tr. of Keith's *Classical Sanskrit Literature*, *Jīvanajyotiḥ* (A.D. 1972; a collected edition of his reflective poems), *Prakāśābhyudaya* or *Ātmavṛittāntīyamprakaraṇam* (1971; an autobiography), *Prabandha-prakāśaḥ* (2 Pts., collections of essays); the last three works in Sanskrit.

MANI, VETTAM. A modern scholar, whose chief work is *Purāṇic Encylopaedia* (a comprehensive dictionary with special reference to the Epic and Purāṇic Literature; 1975).

MAṆIKA (fl. 15th cent.). A Nepalese Sanskrit dramatist, son of Rājavardhana and pupil of Naṭeśvara. His *Bhairavānanda* is a secular drama with Bhairava and Madanavatī (a celestial damsel cursed by a Ṛishi to become human) as hero and heroine.

MĀṆIKYACHANDRA (fl. *c.* 1160-1220). A Jaina Sanskrit poet and author of *Pārśvanāthacharita* (in 10 cantos) and *Śāntināth-charita* on the lives of Jaina Tīrthaṅkaras; he is also called Māṇikyasūri. *Nalāyaṇa* (on the story of Nala) is another long poem written in 100 cantos.

MĀṆIKYANANDIP (fl. 8th cent.). A Jaina Sanskrit writer and author of *Parīkshā-mukhasūtra*, a work on Jaina logic; it is based on Akalaṅka's *Nyāya-viniśchaya*.

MĀṆIKYA SŪRI (fl. 11th cent.). A Jaina Sanskrit poet and author of the *Yaśodharacharita* (q.v.), a Śvetāmbara version of the epic. See *Jasahara-chariu* and *Yaśastilaka-champū*.

MAÑJUŚRĪ-MŪLAKALPA. A Buddhistic Sanskrit Tantric work, in which Śākyamuni gives instructions to Mañjuśrī about magic rites with *Mantras*, *Mudrās*, *Maṇḍalas*, etc. Entirely in the spirit of the *Mantrayāna*, the work describes itself as a *Mahā-vaipulya-mahāyāna-sūtra*; some scholar ascribes it to 2nd cent. A.D.

MANKAD, D.R. A modern scholar, whose chief works are : ed. of *Kishkindhā-kāṇḍa* in the critical ed. of *Rāmāyaṇa*, pub. by University of Baroda, *Types of Sanskrit Drama* (on the different forms of Sanskrit drama and also their evolution), *Purāṇic Chronology* (a monumental work; 1951), ed. of the *Yuga-*

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purāṇa (1951) and several research articles on 'Yugas' and 'Manvantara'. He has pub. also the *Buddhivinoda-kāvya*, a small poem of 20 verses with the comm. of one Kālidāsa.

According to Mankad, all the Yugas had at first an equal number of years, each having 1000 years at first and then 1200 years; the total of four Yugas being 4000 or 4800 years; Manvantara was used for: (a) a period from one Manu (generic dynastic title for a king) to another Manu, or (b) a period from a Manu (starter of a dynasty) to any king of his line. Manu's date has been taken to be 5976 B.C. and the date of Bhārata war as 3201 B.C.

MAṄKHA (Mankhaka or Maṅkhuka). A Sanskrit lexicographer and author of the *Anekārthakośa* (q.v.), which is a homonymous lexicon with words arranged in the alphabetical order of final consonants. Maṅkha is identified with his namesake, the author of the *Śrīkaṇṭha-charita* (q.v.), who lived in the reign of Jayasiṁha of Kāshmir (1128-55). The author was a pupil of Ruyyaka, was son of Viśvāvarta and grandson of Manmatha; his brothers, Śriṅgāra, Bhaṅga and Alaṅkāra were, like himself, scholars and were employed as State officials.

MAṄKHA-KOŚA. Same as *Anekārthakośa* (q.v.).

MANKOWSKI, LEON. A Polish Indologist, who lectured (1894-1909) on Sanskrit in Cracow. He studied in Germany and Austria and was interested chiefly in the Old Indian fables. His chief work is: *Der Auszug aus dem Pañchatantra in Kshemendra's Bṛihatkathā-mañjarī*.

MANMATH NATH DUTT. A modern scholar, who has tr. into Eng. prose the *Agni-purāṇa*, *Vishṇu-purāṇa*, *Garuḍa-purāṇa*, *Vālmīki-rāmāyaṇa*, *Śrīmadbhāgavata* and *Dharmaśāstra*.

MANORAMĀ. See *Bhaṭṭojī Dīkshita*.

MANORAÑJANA BASU. A modern scholar, who has pub. a general study of Tantra.

MANORAÑJANA ŚĀSTRI. A modern Sanskrit author of *Patākāmnāya* (1966), which is a philosophical and ideological exposition of the implications of the National Flag; he tr. also modern Assamese poet Raghunātha Choudhuri's *Ketakī* into Sanskrit (1964).

MANORATHA-PŪRAṆĪ. A Pali comm. on *Aṅguttaranikāya* (q.v.) by Buddhaghosha, which gives a useful account of Theras and Theris.

MANTRA-BRĀHMAṆA. See *Brāhmaṇa*.

MANTRA-MAHODADHI. See *Mahīdhara*.

MANTRINI PRASĀD (1932-). A modern Sanskrit scholar, whose chief work is *The Language of the Nirukta* (1975).

MANU. Foremost among the twenty great writers of original Smṛiti, who is traditionally regarded as the author of the Sanskrit *Manu-smṛiti*. See *Smṛiti*. A Dharmasūtra by Manu or of his school is supposed by some scholars to have existed at one time; it is referred to as *Mānava-dharmasūtra*. Regarded as the progenitor of the human race, Manu is considered by some modern scholars to be mythical.

MANU (fl. *c.* 875-900). A Sanskrit writer on Mathematics and author of *Bṛihanmānasa*, which, according to Al-Bīrūnī, is based on *Laghumānasa*, which Mañjula composed about A.D.932.

MANU-BHĀSHYA. The oldest Sanskrit comm. by Medhātithi (q.v.) on the *Manu-smṛiti* (q.v.).

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MANU-SMṚITI (*MĀNAVA DHARMA-ŚĀSTRA*). See *Smṛiti*.

MANVARTHA-MUKTĀVALĪ. The most famous of the Sanskrit comm. on the *Manu-smṛiti* (q.v.), which is brief but lucid and is very popular. Written by Kullūka Bhaṭṭa (q.v.) at Kāśī, it is not an original work, but is based on the commentaries of Medhātithi and Govindarāja.

MARAṆA-SAMĀDHĪ. See *Maraṇa-samāhī*.

MARAṆA-SAMĀHĪ. See *Päiṇṇa*.

MARETIN, Y.V. A modern Russian Indologist, whose 'Malaian and Indonesyan Researches' (1977) discusses the problems of historical and cultural connections between Ancient India and South East Asia.

MARFATLA, M. A modern scholar, whose chief work is: *The Philosophy of Vallabhāchārya* (1967).

MARIANO, B. A modern Italian Indologist, whose chief work is a study of Daṇḍin's *Kāvyādarśa*.

MĀRKAṆḌEYA KAVĪNDRA (fl. 17th cent.). A Prakrit writer and author of *Prākṛitasarvasva* (q.v.), a grammatical work.

MĀRKAṆḌEYA-PURĀṆA. See *Purāṇa*.

MAROTHY, MARGIT G. A Hungarian Indologist, who tr. *Bhagavadgītā* into Hungarian (Budapest, 1924; 2nd ed. 1944).

MARSHALL, SIR JOHN (1870-1958). An English Indologist, who was appointed Director-General of Archaeology in 1902. He was responsible for excavation works at Sārnāth, Brita, Harappa, Mohenjodaro, Sānchī, Taxila, etc.; his monumental work is *Mohenjodaro and the Indus Civilization* (3 Vols., London, 1921). Marshall has proposed the dates 3250 B.C. and 2750 B.C. as covering the period of the Indus Civilization. His other works are : *Taxila* (3 Vols., 1951), *The Monuments of Sānchī* (3 Vols., with A. Foucher and N.G. Majumdar) and *A Guide to Sānchī* (Delhi, 1918; 2nd ed. 1936).

MASICA, COLIN P. An American linguist, whose chief work is *Defining a Linguistic Area: South Asia* (Chicago, 1976).

MASKELL, D.A.L. (*d.* 1956). A German Indologist, whose chief work is ed. of *Kaṅkhāvitaraṇī*; she was the daughter of W.F. Stede (q.v.).

MASSON, JEFF N. An American Indologist, whose special study is on Abhinavagupta's aesthetics, entitled *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics* (jointly with N.V. Patwardhan).

MASSON-OURSEL, P. A modern Indologist, whose chief work: *Ancient India and Indian Civilisation* (London, 1934) has been written in collaboration with others.

MATAṄGA (fl. after Bharata; q.v.). Author of Sanskrit *Bṛihaddeśī* (q.v.; on music), whom tradition makes the father of Dattila and Kohala (qq.v.). He mentions Bharata and quotes passages from Kohala and is referred to by such eminent writers as Abhinavagupta and Śārṅgadeva. Mataṅga differs from Bharata at several places, particularly in the introduction of 12 Svaras in Mūrchanā. Among Prabandhas, he is said to have introduced the form Harivilāsa and among dances a species, called Zakkinī.

MĀTAṄGA DIVĀKARA. A Sanskrit poet, whose name comes only from anthologies. He was at the court of Harshavardhana (r. 606-47) and has been identified with the Jaina writer Mānatuṅga (q.v.), whose *Bhaktāmara-*

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stotra in honour of the Jaina saint Ṛishabha is brought into connexion with Bāṇa and Mayūra by another tale. Mānatuṅga, it is said, wrote so fine a panegyric of the Sun that he was saved from leprosy; then Bāṇa in jealousy produced the *Chaṇḍīśataka*, after cutting off his hands and feet, in order that he might exhibit the power of the goddess in healing her devotee in gratitude for his eulogy. Mānatuṅga, then, to prove the might of the Jinas, had himself fastened with forty-two chains and cast into a house; he uttered his poem of praise and was released forthwith. Mātaṅga is identified perhaps also with Siddhasena Divākara, the author of the *Kalyāṇamandira-stotra*. See *Mayūra*.

MĀTAṄGA-LĪLĀ. A Sanskrit work by Nīlakaṇṭha Bhaṭṭa (q.v.) on elephant-lore, which is divided into 12 chapters and consists of 263 verses. According to Keith, it was composed by one Nārāyaṇa.

MATEN, E.P. A Dutch Indologist, who has pub. tr. of Budhasvāmin's *Bṛihatkathā-śloka-saṅgraha* into Dutch (1973). He is at present working on 'A Literary Analysis of Sanskrit Narrative Literature'.

MATHANASIṂHA. Author of the Sanskrit *Rasa-ratna-mālikā*, an Āyurvedic work; his date is uncertain.

MĀṬHARA-VṚITTI. A Sanskrit philosophical work by Māṭharāchārya (q.v.), which is considered as the lost original of the *Sāṅkhya-kārikā-vṛittī*, tr. into Chinese by Paramārtha (born, A.D. 499). The *Gauḍapāda-bhāshya*, an abridgment of the *Māṭhara-vṛitti* is by one Gauḍapāda.

MATHURĀNĀTHA (fl. 18th cent.). A Sanskrit author of *Yantrarājahaṭanā* and *Jyotisha-siddhānta-sāraḥ*, both astronomical works.

MATHURĀNĀTHA (b. 1890). A Sanskrit Paṇḍita of the court of Jaipur, who was the Superintendent of Sanskrit Studies. A prolific and versatile poet and popularly known as Mañjunātha, his chief works are: *Īśvara-vilāsa*, *Padyamuktāvalī*, *Gītivīthī* (1929), *Sāhitya-vaibhava* (1930, some poems on Nature, emotions, the greatness of science including reflective pieces), *Jayapura-vaibhava* (1947; q.v.), imitations of Persian gazl, etc. and a Sanskrit poetical version of the Prākṛita *Gāthā-saptaśatī*. He has tried to bring Hindi poetry into contact with Sanskrit, as in his *Jayapura-vaibhava*, *Sāhitya-vaibhava* and *Gītivīthī*, he used a large number of metres and song-forms from Vrajabhāshā, Hindi and Urdu with the express aim of acquainting the Sanskrit Paṇḍitas with the beauties of regional poetry; he also tr. into Sanskrit the *Satasai* of Bihārīdāsa.

MATHURĀPRASĀDA DĪKSHITA (fl. Ist half of 20th cent.). A Sanskrit writer, whose *Vīrapratāpa-nāṭaka* (Lahore, 1937) deals with the life of Rāṇā Pratāpa of Mewār. Among hīs thirty works are the plays on the lives of Pṛithvīrāja and other historical figures.

MATILAL, B.K. A modern Indologist, whose chief works are: study on Navya-nyāya, *A Critical edition of Saśadhara's Nyāya-siddhānta-dīpa* (Ahmedabad, 1976), *Nyāya-Vaiśeshika* (in History of Indian Literature; Wisebaden, 1977) and *Contributions to Nyāya-Vaiśeshika* (in Encyclopaedia of Indian Philosophy, ed. by Karl Potter; Princeton, 1977),

MĀṬRICHEṬA. According to a Tibetan tradition, he is identical with Aśvaghosha (q.v.), though some modern scholars think that Māṭricheṭa is confused with Aśvaghosha, because both belonged to the same school and were perhaps contemporareous. Māṭricheṭa is mentioned by I-tsing and his name figures in inscriptions.

MATSYA-(MĀTSYA-) PURĀṆA. See *Purāṇa*.

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MATTA-VILĀSA. A Sanskrit farce in one Act, belonging to the *Prahasana* class, written by Mahendra-varman (q.v.), a king of the Pallava dynasty, who ruled in Kānchī in about A.D. 620. The author shows how the adherents of Buddhism and of the religions of the Kāpālikas and Pāśupatas were degraded in their conducts by their drinking habits.

MAURER, WALTER H. An American Indologist, who has made a special study of Jaina Sanskrit and ed. the *Meghadūta* with a Jaina commentary. Working on an ed. and tr. of the *Mugdhabodha-vyākaraṇa* of Bopadeva, an interesting study of his is on 'The Rainbow in Sanskrit Literature'; he has done work also on Swahali folktales and Indian parallels. He at present teaches in the University of Hawaii at Manoa and has written a paper: 'On the Name Devanāgarī' *JAOS* 96.1 (1976). Mrs. Maurer, who had worked with Dr. Maurer in the Library of Congress, is preparing a Bibliography and complete Index, including subjects, of all Commemoration volumes relating to South Asian Studies.

MAX MÜLLER, FRIEDRICH (1823-1900). A celebrated German Indologist, who was son of the German poet, Wilhelm Müller. Born at Dessau and educated at Leipzig, Max Müller was a student of Eugene Burnouf (q.v.) and it was while attending Burnouf's lectures at Paris that he received the inspiration for the ed. of the *Ṛigveda.* Max Müller's two monumental works are the ed. of the *Ṛigveda* with Sāyaṇa's comm. including word-index and with Eng. notes (6 Vols., 1849-74; the work was completed nearly in 25 years), and designing and editing the 50-volume Series: The Sacred Books of the East, which took him roughly 22 years (1879-1900). The Series involves the Eng. tr. of the sacred books of the whole East and its principal religions. Of the 49 volumes (Vol. 50 is a cumulative index, as also an analytical, classified and condensed presentation of the whole series, compiled by Winternitz and pub. in 1910 after Max Müller's death), 21 volumes comprise the Vedas, Brāhmaṇas, Upanishads, Dharma-śāstras, Gṛihya-sūtras, Dharmaśāstras Vedānta-sūtras, while 11 comprise texts on Buddhism and Jainism. In Sanskrit, Hindu texts include the Vedas—*Ṛigveda* and *Atharvaveda* (3 Vols.), the Upanishads (2 Vols.), the Brāhmaṇas—*Śatapatha* (5 Vols.), the Dharmaśāstra including that of Manu (5 Vols.), the Gṛihya-sūtras (2 Vols.), *Bhagavadgītā* and two other philosophical selections from the *Mahābhārata* (*Sanatsujātīya*: V. 41-46 and *Anugītā*: XIV. 16-51; 1 Vol.), the *Vedānta-sūtra* with the two Bhāshyas of Śaṅkara and Rāmānuja (3 Vols.); in the original plan, it was proposed to include the *Vāyu* to represent the Purāṇas, but this could not be given, because R.L. Mitra, who had agreed to tr. it, fell ill. The Buddhist works include *Dhammapada, Sutta-nipāta, Buddhist Suttas* (*Mahāparinibhāna-Suttanta* and six others (2 Vols.), *Vinaya Texts* (3 Vols.), the *Saddharma-puṇḍarīka* (1 Vol.), *The Questions of King Milinda* (2 Vols.) and *Buddhist Mahāyāna Texts* (including the *Buddha-charita* of Aśvaghosha, 1 Vol.); while 2 Vols. are devoted to *Jaina Sūtras* (*Āchārāṅga-sūtra, Kalpa-sūtras, Uttarādhyana-sūtra* and *Sūtrakṛitāṅga-sūtra*). In the SBE Series, Max Müller tr. into Eng. the *Upanishads* (2 Vols.), and the *Vedic Hymns* (Pt.I, Hymns to the Maruts, Rudra, Vāyu and Vāta from Ṛigveda), *The Gṛihya-sūtra* (Āpastamba's *Yajña-paribhāsha*), *The Dhammapada, Buddhist Mahāyāna Texts* (*Sukhāvati-vyūha*, larger, and smaller, *Vajra-chchhedikā* and *Prajña-pāramitā-hṛidya-sūtra*, larger and smaller). His other chief works are: Eng. tr. of the *Bṛihaddevatā*, ed. and German tr. of *Hitopadeśa* (Leipzig, 1844), of *Megha-dūta* (Konigsberg, 1847), *Ṛigveda-prātisākhya* (text with German tr.; Leipzig, 1859-69), *Hymns of the Ṛigveda in Saṁhitā and Pada Texts* (2 Vols.), *Essays on Comparative Mythology* (London, 1856), *A History of Ancient Sanskrit Literature* (London, 1859), *Lectures on the*

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Science of Language (London, 1861-64), *Vedas, A Sanskrit Grammar, India—What Can It Teach Us?* (Indian ed. by K.A. Nilakanta Śāstrī), *The Science of Language* (1889), *A Survey of Languages* (Semitic, Arian, and Turanian Families), *My Autobiography: A Fragment, Rammohan to Ramakrishan, Rāma-Kṛishṇa: His Life and Sayings, Chips from a German Workshop* (London, 1867-75), *Hibbert Lectures on the Origin and Growth of Religion* (1878), *Selected Essays* (London, 1881), *Studies on Buddhism, Three Lectures on Vedanta Philosophy* (1894), *The Six Systems of Indian Philosophy* (London, 1894). In 1881 he pub. the Sanskrit text of one of the famous texts of Mahāyāna Buddhism, the *Vajrachchhedikā*, while two years later, he pub. texts of the smaller and larger *Sukhāvatīvyūha*, the sacred text of the Pure Land School in China and Japan. His views on the subject of Vedic religion are very well presented in his Hibbert Lectures on the Origin and Growth of Religion, delivered in London in 1878. Two volumes of Max Müller's *Life and Lectures*, ed. by his wife (1903) reveal his whole life and work.

Max Müller is the first scholar, who roused genuine interest for the Veda among the people of the West and his expert knowledge of the facts of the Veda invested his writing with a kind of authority. On his part, Max Müller believed that the true history of mankind was the history of man's religion and that from no other source did one understand the origin and development of religion so thoroughly as from the Indian scriptures. His conception of the Vedic religion was essentially naturalistic; he believed that Vedic poets always sought to perceive the 'divine', the 'supernatural', the 'infinite', behind the 'natural' and usually, a name was given to a god, which denoted the special characteristic of the nature (or form) of that god, such as Indra (from *indu*-drop) the rainer; Rudra, the howler; Maruts, the thrusters; and Varuṇa, the all-encompasser.

Max Müller's special contribution to the study of Vedic religion is his theory of henotheism in *Ṛigveda*, which is neither polytheism nor monotheism; it is what he prefers to call henotheism or kathenotheism, that is to say, 'a successive belief in single supreme gods'. For example, in the Veda, one god after another is invoked; for the time being, all that can be said of a divine being is ascribed to him; the poet, while addressing him, seems hardly to know of any other gods. By way of tracing the further development of Vedic henotheism, Max Müller refers to the tendency of identifying one god with another, to the formation of dual divinities, to the concept of Viśva-Devāḥ, the All-gods in their collective capacity, and finally to the expedient of making one of the gods supreme above all the rest.

Regarding the age of the Veda, Max Müller on the basis of the strata of Vedic literature, and arbitrarily assigning to each stratum a period of 200 years, arrived at 1000-800 B.C. as the age of the Mantra period.

MAY, JACQUES. A Buddhist scholar, who has done excellent tr. of 12 chaps. of the *Prasannapadā*; a good survey of the history and doctrines of the Yogāchara school has also been given by May (1971). May is also engaged at Paris on *Hobogirin* (in French), the pub. of which had to be discontinued in 1937 (Tokyo).

MĀYĀ MĀLAVĪYA. A modern Sanskrit scholar, whose chief work is *Annual Bibliography of Indology* (Part I, 1974, II, 1977).

MAYAMATA. A Sanskrit work on śilpaśāstra or architecture; its date and author are not known.

MĀYĀRĀMA MIŚRA GAUḌA (fl. 18th cent.). A Sanskrit author, whose chief works on Dharmaśāstra are : *Vyavahāra-nirṇaya*,

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Vyavahāra-sāra and *Mitāksharā-sāra.*

MAYEDA, S. A modern Japanese scholar, whose chief work is *Indian Philosophy and Literature* (Tokyo, 1974).

MAYEDO, NORIKO (Mrs.). A modern Indologist, who worked on Indian folk-tales, the materials of which were originally collected by Norman Brown; their work has been pub. under the title *Tawi-Tales : Folk Tales from Jammu* (American Oriental Series, 57, 1974).

MAYR, AUREL (fl. 1905). A Hungarian Indologist, whose works dealing with the history of Old Indian Law and pub. in German, have preserved their scientific value up to the present day.

MAYRHOFER, M. A modern Austrian Indologist, whose chief work is *A Concise Etymological Sanskrit Dictionary* (1956-78); he has written also several papers on the etymology of certain words. He has pub. in German *Sanskrit Grammatik* (Berlin, 1953), a work on grammar. His present project is a 'Reverse Index of Old Indian', pub. under the editorship of W. Schwaz and O.E. Pfeiffer (1974 ff.).

MAYŪRA (fl. 7th cent.). A Sanskrit poet, who was a contemporary of Bāṇa (fl. 630-45); tradition names him a friend and father-in-law of Bāṇa. Bāṇa and Mayūra were rivals in poetry in the court of king Harshavardhana of Kanauj and were equally honoured by the king. Legend tells that Mayūra described so minutely the beauties of his daughter that she cursed him in anger, and he became a leper, from which unhappy state he was rescued through the aid of the sun-god whom he celebrated in his *Sūrya-śataka* (q.v.), also called *Mayūra-śataka.* It seems that the legend is due to Mayūra's *Mayūrāshṭaka,* eight verses, describing the charms of a woman, said by some to be Mayūra's daughter herself.

MĀYURĀJA. Same as Anaṅgaharsha Mātrarāja.

MAYŪRAM VIŚVANĀTHA ŚĀSTRĪ. See *Bhārata-bhajana.*

MAYŪRA-ŚATAKA. Same as *Sūrya-śataka* (q.v.).

McCRINDLE, JOHN W. A British Indologist, whose chief work is *Ancient India As Described in Classical Literature* (1901).

McHENRY. A French Indologist, whose chief work is a history of Ancient Indian Literature (in French, 1904).

McKENZIE, JOHN. A British Indologist, whose chief work is *Hindu Ethics: A Historical and Critical Essay.*

McKEON, RICHARD P. An American scholar, who has, along with Professor Nikam of Mysore, brought out a tr. of Aśoka's Edicts.

MEDHAṄKARA. See *Vanaratna Medhaṅkara.*

MEDHĀTITHI (fl. 825-900). A Sanskrit writer and the oldest commentator of the *Manu-smṛiti* whose comm. *Manu-bhāshya* is available. Son of Vīrasvāmin, he was an erudite scholar and was at home not only in Dharmaśāstra but in Mīmāṁsā as well. He quotes Asahāya and Kumārila (qq.v.) by name, and most probably cites the view of Śaṅkarāchārya. Vijñāneśvara looks upon him as an authority on Dharmaśāstra. A *Smṛiti-viveka* is supposed by P.V. Kane to have been written by Medhātithi.

MEDHĀVRATA. A Sanskrit poet, who was a graduate of Gurukula Vṛindāvana. His chief works are: *Dayānanda-digvijaya* (a poem in 27 cantos on the life of Dayānanda Sarasvatī, pub. with Hindi tr.; 2 Pts., 1938), *Kumudinī-chandra* (a novel, 1920), *Kṛishṇa-praśasta-*

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pañchadaśī, *Nirālambadhenu* (gīta), *Prakṛiti-saundaryam* (1934, on the beauties of nature), *Dayānanda-laharī* and *Brahmacharya-śatakam*.

MEDINĪKARA (Medinī). A Sanskrit lexicographer, son of Prāṇakara, and author of the *Anekārthaśabdakośa* (*Medinī-kośa*; q.v.) which appears to be a mere remodelling of the *Viśvaprakāśa* (q.v.). He probably flourished in the 12th cent. as the authorities cited by him are earlier than A.D. 1159.

MEDINĪ-KOŚA. A Sanskrit lexicon by Medinīkara (q.v.), whose real title is *Anekārthaśabdakośa*. It contains the meaning and gender of words as also words having the same meaning and words conveying two senses.

MEDVEDEV, E.M. A modern Russian Indologist, whose chief work in Russian: Eng. tr. 'Essays on the Economic and Social History of India' (1973), treats also of the genesis of the feudal system in India.

MEER, W. VAN DER. A Dutch Indologist, who has pub. *Hindustani Music in the 20th Century* (1977).

MEGHADŪTA. A Sanskrit poem by Kālidāsa (q.v.), consisting of 110 to 121 stanzas, depending upon the version, and divided into two parts: *Pūrva-megha* and *Uttara-megha*.

A Yaksha, employed under Kubera, the lord of Alakā, is banished from the Kailāsa mountain for a period of one year for dereliction of duty, leaving behind his consort and his home; in his ramblings, the Yaksha makes his abode in Rāmagiri in Central India. On the approach of the rainy season, he is maddened with pangs of separation and decides to send a message of affection and solace to his beloved. He espies a cloud, bound as it were northward, and requests it to carry his message to his beloved in Alakā. He accurately describes to the cloud the path that he will have to traverse to reach his beloved on Mount Kailāsa. From Rāmagiri, the cloud is directed to seek the Daśārṇa country with its city of Vidiśā, and then must drink the waters of the Vetravatī before proceeding to visit Ujjayinī (which Kālidāsa describes with great affection); the shrine of Mahākāla must be visited, the Charmaṇvatī crossed, and the holy Brahmāvarta after passing Daśapura; there the cloud will visit the field of Kurukshetra, the scene of Arjuna's great deeds, and drink the water of the Sarasvatī. Thence it must go where the Ganges descends from the Himālaya near Mount Kanakhal and then to Kailāsa, passing through the gap of Mount Krauñcha which Paraśurāma made as a path to the south. Then the water of lake Mānasa will refresh the cloud, and on the top of the mountain is Alakā where the beloved of the Yaksha dwells. The delights of the divine city are fully depicted, and the poet then describes to the cloud the home he is to seek out. All this offers the poet a great opportunity to describe nature in a splendid manner and to give charming pictures and similes.

The poem has been variously called a lyric, an elegy or even a monody, though some scholars would insist on calling it an epic, while Vallabhadeva would call it only a Khaṇḍakāvya. This exquisite little poem has evoked the highest admiration of literary critics of all ages. It ranks highest among Kālidāsa's poems for brevity of expression, richness of content, and power to elicit sentiment. Mallinātha has written his comm. only on this among the short poems. The existence of some 50 commentaries on the work is an index to its popularity. The *Meghadūta* or sometimes called *Meghasandeśa* has inspired a number of Dūta-kāvyas not only in Sanskrit but also in other Indian languages.

MEGHANĀDA-VADHA. A Sanskrit version of the Bengali epic of the same title done by Nityāgopāla Vidyāvinoda (pub. in *Saṁskṛita Sāhitya Parishat Patrika*, Calcutta, 1954).

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MEHENDALE, M.A. A modern scholar, whose works are: *Historical Grammar of Inscriptional Prakrits* (Poona, 1948), *Nirukta Notes* (1965; critical discussion of some controversial topics in the *Nirukta*), *Aśokan Inscriptions* (1948), *Some Aspects of Indo-Aryan Linguistics* (1968), an article on a Prākrit Vibhāshā. Some papers containing Lüders's editions of the Brāhmī inscriptions from Bharnut were collected by his student Waldschmidt, who has since revised them with the help of Mehendale.

MEHLIG, JOHANNES. A German Indologist, who has pub. a study on Kālidāsa's Śakuntalā (Leipzig, 1973) and worked on the Śiva cult in the *Mahābhārata*.

MEHTA, M. A scholar, whose chief work is *Outlines of Jaina Philosophy and Jaina Psychology* (Bangalore, 1954-55).

MEIER, J. A German Indologist, whose chief work, *Der Archaismus in der Sprache des Bhāgavata Purāṇa* (Leipzig, 1931), treats of the grammatical archaisms in the *Bhāgavata*.

MEINHARD, H. A German Indologist, whose chief work, *Beitrage zur Kenntnis des Śaivismus nach den Purāṇas* (Berlin, 1928), deals with Śaivism in the Purāṇas.

MELBYE, C. F. A Danish Indologist, whose chief work is *Buddhareligionen* (1926).

MENSCHING, G. (1901-). A German Indologist, whose chief works are *Buddhist Symbolism* (1929) and *Buddhist Spiritual World* (1953).

MEṆṬHA. A Sanskrit poet, who according to Kalhaṇa remained at the court of king Mātṛigupta of Kashmir and therefore, be assigned to the latter half of the 6th century. His *Hayagriva-vadha*, describing the killing of the demon Hayagrīva, is now lost but one verse is quoted by Rājaśekhara and Kshemendra and one more by Rāghava in his comm. on *Śākuntala*. Of Meṇṭha, also called Bhartṛimeṇṭha or Hastipaka, Kalhaṇa mentions that Mātṛigupta, himself a poet, found his *Hayagrīva-vadha* so charming that he rewarded the poet by giving him a golden dish to place below it when it was being bound, lest the flavour should escape; delighted with this sign of appreciation the poet felt the reward needless.

MERUTUṄGA. A Jaina Sanskrit poet of Anchalagachchha, who studied under Mahendraprabha Sūri and himself became a Sūri in 1370. His *Meghadūta* describes in four cantos the life of Nemināṭha, a Jaina Tīrthaṅkara. The Jaina poets employed this form of poetry to serve religious purpose. He is the author also of *Prabandha-chintāmaṇi* (q.v.), while his *Mahāpurusha-charita* gives an account of some Jaina saints.

MESQUITA, R. A modern Austrian Indologist, who is preparing a critical ed. of the works of Yāmunāchārya (q.v.).

METTE, ADELHEID. A modern German Indologist, whose chief work is *Indische Kulturstftungsberichte* (Wiesbaden, 1973).

MEULENBELD, G.J. A Dutch Indologist, who has pub. *The Mādhava-nidāna* (1974).

MEYER. A modern Indologist, whose chief studies are *Gesetzbuch und Purāṇa* (Breslau, 1929), 'Tree-culture in the Agni-purāṇa' and on the archaic words and verbal forms in the *Bhāgavata-purāṇa*. He is of the opinion that the point of dispersal of the Indo-Iranians was the region of the Pamir.

MICHAEL, ALOYSIUS. A modern scholar, whose chief work is: *Rādhākṛishṇan On Hindu Moral Life and Action* (1979).

MICHALSKI, STANISLAS. A modern Polish

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Indologist, who was a disciple of Leopold Schroeder. He treated mostly philosophic problems and tr. several Upanishads, the texts of *Bhagavadgītā* and *Dhammapada* into Polish.

MILHAṆA. A Sanskrit author of *Chikitsāmṛita* (q.v.), a work on Āyurveda, written in 1224.

MILINDA-PAÑHA ('Questions of Milinda'). A Buddhist non-canonical work; the original work, which was probably in Sanskrit or some north-Indian Prakrit and was composed about the beginning of the Christian era in north-west India, is lost, and the present text is merely a Pali tr. of the original made at a very early date in Ceylon. It contains in the style of Suttas a dialogue between king Milinda or Menander (who ruled over the Greek territory of India in Ist cent. B.C.) and Thera Nāgasena about the most important problems of Buddhism. Milinda, who was a scholar as well as a soldier, was evidently well-disposed towards Buddhism, but whether he actually became a Buddhist, is not known. The work comprises seven books, but it originally consisted of only a small portion of the first, and the whole of Books II-III. The work ends with Bk. III, which forms a fitting conclusion to it, and there is a fresh introduction to Bk. IV. Morever, text up to Bk. III has been tr. into Chinese which may be dated between A.D. 317-420. Bks. IV-VII differ, again, from Bk. I in character. Mrs. Rhys-Davids, however, thinks that the book is of a single author.

There is a whole series of parables in Bk. I, which seeks to explain why man is responsible for his actions, though according to the Buddhist doctrines there is no permanent ego. Bks. II-III deal with the most important topics of Buddhist ethics and psychology which are of interest even to layman. As against this, there is a system of apologetics in Bk. IV, which concerns the scholars of canonical texts. Bks. IV-VII contain a number of quotations as well as frequent allusions to traditions divergent from the canonical texts and pertaining to a later period.

"The problems discussed in the *Milinda-pañha* find their counterpart in those that play a prominent part in the *Kathāvatthu*. The style of the *Milinda-pañha* shows an advance over the speeches of the *Sutta Piṭaka*, while some of the dialogues of the *Milinda-pañha* stand comparison with the dialogues of Plato. The language is elegant, and there are various eloquent passages,—*HCIP II, 410*. According to a Burmese tradition, it is one of the treatises included in the *Khuddaka-nikāya* (q.v.).

MILLER, BARBARA STOLER (Mrs.). A modern American Indologist, whose chief works are: *Bharṭrihari: Poems* (tr. 1967), tr. of *Bilhaṇa's Chaurapañchāśikā* (1971) and *Love Song of the Dark Lord: Jayadeva's Gītagovinda* (New York, 1977). She at present teaches in the Columbia University.

MILLER, CHARLES JAMES. An Indologist, whose study is on Dance-Drama in Ceylon as also on Sanskrit Drama; he has written a paper 'Bharata and the Authorship and Age of the Nāṭya-Śāstra' (*Saṁskṛita Raṅga Annual*, VI, March, 1972).

MILṬNER, VLADIMIR (1933-). A Czech Indologist, who won a universal acclaim by his brilliant tr. in Czech of Vātsyāyana's *Kāmasūtra* (1969). His other Czech publications (titles rendered into Eng.) are 'Stories from Fabulous India' (Prague, 1973), 'Nala and Damayantī' (Prague, 1977), 'India's Name is Bhārat' (a comprehensive survey of Indian cultural history; Prague 1978) and 'Āyurveda, or the science of longevity'.

MĪMĀṀSĀNUKRAMAṆĪ. A Sanskrit mīmāṁsā work by Maṇḍana Miśra (q.v.).

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MĪMĀṀSĀ - NYĀYA - PRAKĀŚA. Popularly called *Āpadevī*, it is a Sanskrit work by Āpadeva (q.v.), giving good introduction to Pūrvamīmāṁsā philosophy. Summarising the essential doctrines of the whole Mīmāṁsā system, the author generally adopts the views of Parthasārathimiśra.

MĪMĀṀSĀ-SŪTRA. A Sanskrit work in 12 chapters, attributed to Jaimini (q.v.), the first chapter of which discusses the sources of knowledge and the validity of the Vedas. The work describes the various sacrifices and their purposes, the theory of *Apūrva* as well as some philosophical propositions. The work is assigned to the 4th cent. B.C.

MĪNARĀJA-JĀTAKA (*Yavanajātaka*). An old Sanskrit work on horoscopy.

MINAYEFF, J.P. (1840-90). A Russian Indologist, who was the first scholar to make good use of the manuscripts collected by M. Grimblot. He pub. *Prātimoksha-sūtra: Buddijskij sluzebnik* text of the *Pāṭimokkha* (with a tr., 1869), a Pali Grammar which was tr. into French and English (Eng. version by Ch. G. Adams, 1882), and Śāntideva's *Bodhicharyāvatāra*. He ed. also *Anāgatavaṁsa* (1866), *Petavatthu*, *Sandesakathā*, *Dhātuvaṁsa* and *Gandhavaṁsa*, wrote *Essay on Phonetics and Morphology of Pali Language* (St. Petersburg, 1872), *Indian Tales and Legends* (1875), *Declensions and Conjugations of Sanskrit Grammar* (1879) and *Sketches of Important Monuments of Sanskrit Literature* (1880).

MIRASHI, VĀSUDEV VISHṆU. A modern scholar, who has presented abridged versions of the works of Bāṇa and Subandhu (qq.v.); he has written on Kālidāsa (*Kālidāsa: Date, Life and Works*), Bhavabhūti, Sātavāhana and on Purāṇic studies. Credit goes to him for the discovery of the Epic *Harivijaya*, attributed to Sarvasena; he has ed. also *Review of Indological Research in Last 75 Years* (1967; jointly with P.J. Chinmulgund) and has written *Literary and Historical Studies in Indology* (5 Vols., collections of research articles). His works on Incriptions are *Inscriptions of the Kalchuri-Chedi Era*, *Inscriptions of the Vākāṭakas* and *Inscriptions of the Śilāhāras.*

MIRONOV, N.D. A Russian scholar, who was a pioneer in Russian Indology. His chief work is 'Aryan Vestings in the Near East of the 2nd Millennium B.C.' (*Acta Orientalia*, XI, 1933); he has also catalogued Sanskrit MSS. in the Oriental Institute and the State Library in Leningrad.

MISARŪ MIŚRA (fl. middle of 15th cent.). A celebrated Mithilā writer and author of Sanskrit *Vivāda-chandra* (q.v.; a Smṛiti digest of high authority in Mithilā) and *Padārthachandrikā* (on the Nyāyavaiśeshika system of philosophy); the former work was written at the instance of Lachchhimādevī, wife of prince Chandrasiṁha.

MISHRA, H.R. A modern Sanskrit scholar, whose chief work is *Theory of Rasa in Sanskrit Drama* (1966).

MITĀKSHARĀ. A Sanskrit comm. by Vijñāneśvara (q.v.) on the *Yājñavalkya-smṛiti* (q.v.), which is a sort of Smṛiti digest as views of different writers on Smṛiti are cited and discussed. It explains away contradictions among them on the basis of mīmāṁsā rules of interpretation and effects a synthesis of apparently disconnected Smṛiti injunctions. Except in Bengal (where *Dāyabhāga* prevails) and in Mahārāshṭra (where Mayākha prevails), it is an authoritative work in matters of adoption, inheritance, succession, etc. and is accepted by the law-courts throughout India. It recognises the birth-right of a son to the father's ancestral property. Of the numerous commentaries on it, the famous ones are

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those of Viśveśvara, Nandapaṇḍita and Bālambhaṭṭa (qq.v.).

MITĀKSHARĀ. A Sanskrit comm. by Haradatta (q.v.) on the *Gautama-dharmasūtra* (q.v.).

MITRA, P. A modern scholar, whose chief work is: *Life and Society in the Vedic Age* (Calcutta, 1966).

MITRA, RĀJENDRA LĀL. See *Rājendra Lāl Mitra*.

MITRADATTA (fl. 16th-17th cent.). A Sanskrit poet and author of a poem *Kāma-sandeśa* (on the model of *Meghadūta*) in which the poet employs Kāmadeva, the god of love himself, as his messenger to convey his love to his wife Chandralakshmī at Tirunavaya.

MITRA MIŚRA (fl. 1st half of 17th cent.). A famous Smṛiti writer in Sanskrit, who exercised profound influence on the Benares School of Hindu Law. Son of Paraśurāma Paṇḍita and grandson of Haṁsa Paṇḍita, his works are: *Vīramitrodaya* (a huge celebrated Smṛiti digest) a comm. of the same name on *Yājñavalkya-smṛiti* (q.v.) and *Ānandakanda-champū* (on the story of Kṛishṇa). The first work was written at the behest of Vīrasiṁha, king of Orchchha (r. 1605-27) and was named after him.

MITTAL, KEWAL KRISHAN (1931-). A modern scholar, whose chief works are: *Materialism in Indian Thought* (1974) and *Quest for Truth* (1977).

MITTAL, KUSUM. A modern scholar, who along with Schlingloff, pub. an ed. of *Daśottarasūtra*.

MITTERWALLNER, GRITLI VON (1925-). A German Indologist. whose chief work is *Die Hindu-Kultgottheiten Goas* (Vol. I.).

MOCHERLA RĀMAKRISHṆA. A modern Sanskrit poet, whose chief work *Śāradāprasāda* (Nellore, 1949) presents the discomfiture of one who traduces Indian culture.

MODAKA, G.K. A modern Sanskrit writer, who rendered into Sanskrit *Alibābā and the Forty Thieves* (Longmans, 1934).

MODE, HEINZ. A German Indologist, whose critical works on Indian Art have been pub. (1970, 1973) from Leipzig. He has also worked on the Indus culture. Under his guidance, a study group for research into Buddhism was established in the Halle University. With Johannes Mehlig and Hans-Joachim Peuke, Mode has pub. '250 Years Halle-India', '25 years of Indian Independence' (Buddhist Yearly, Supplement, 1972).

MODI, MADHUSŪDAN C. An Apabhraṁśa scholar, whose *Apabhraṁśa-pāṭhāvali* (Ahmedabad, 1935) is a good reader in Apabhraṁśa; he also ed. *Bhāvanā-sandhi*, a small Apabhraṁśa poem and Amarakīrti's *Chakkammuvaesa* (1972).

MOGGALLĀNA. See *Moggallāyana-vyākaraṇa*.

MOGGALLĀNA. See *Abhidhāna-pradīpikā*.

MOGGALLĀYANA-PAÑCHIKĀ. See *Moggallāyana-vyākaraṇa*.

MOGGALLĀYANA-VYĀKARAṆA. A Pali grammatical work by Moggallāna; also called *Sadda-lakkhana*. Written in the 12th cent., it establishes a new grammatical school. The author himself wrote a comm., called *Moggallāyana-pañchikā* on it. Composed with the help of old Pali grammars as also *Chāndra-vyākaraṇa* and *Aṣhṭādhyāyī* (qq.v.), it is more extensive and of a higher standard

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than that of the *Kachchāyana-vyākaraṇa* (q.v.).

MOHAMMAD ISRĀIL KHĀN. A modern Sanskrit scholar, whose chief work is *Sarasvatī in Sanskrit Literature.*

MOHAMUDGARA. A short poetical composition in Sanskrit attributed to Śaṅkarāchārya (q.v.). Lyrical in form and didactic in content, it seeks to inculcate the correct attitude to life by pointing out the common human frailties.

MOHANTY, J. A Sanskrit scholar, whose chief work is *Gaṅgeśa's Theory of Truth* (tr.; Santiniketan, 1966).

MOHARĀJA-PARĀJAYA. A Sanskrit allegorical drama by Yaśaḥpāla (q.v.; fl. 13th cent.).

It is a play in five Acts and the title itself indicates the influence of *Prabodhachandrodaya* (q.v.), but it is composed chiefly in the interest of Jainism and is furnished with a few concrete historical characters, surrounded by personifications of abstract qualities. It describes the conversion of Kumārapāla into Jainism by the famous Āchārya Hemachandra, both of whom of course appear in the play, but it also utilises the erotic Nāṭikā motif of the king's marriage with Kṛipāsundarī, who is a real personage but who is figured from her name as the incarnation of Beautiful Compassion. As a pledge, Kumārapāla agrees to banish the seven sins and abolishes the practice of confiscating the property of heirless persons.

MOHA-VICHCHHEDANĪ. A Pali work by Kassapa (q.v.), which is a philosophical manual of Buddhists; it is a treatise on the *Abhidhamma-piṭaka* (q.v.). See *Kassapa.*

MOLLER-KRISTENSEN, FREDE. A modern Danish Indologist, who is the editor of a new series of catalogues, entitled: *Catalogue of Oriental Manuscripts* (Copenhagen, 1966. . . .). He is Head of the Oriental Department in the Royal Library, Copenhagen.

MOLNAR, ISTVAN. A Hungarian Indologist, who has pub. in Hungarian 'Useful Teachings from the Tales of the Hitopadeśa' (Budapest, 1959).

MOLODTSOVA, E.N. A modern Russian Indologist, whose contribution: 'On the Principles of Distinction and Analysis of the Ancient Indian Philosophical Texts', *Journal of its Moscow State University* (Philosophy, 1972, No. 6) discusses general and specific problems of philosophical and religious doctrines.

MONIER-WILLIAMS, M. (1819-89). An English Indologist, whose chief works are: *An Elementary Grammar of the Sanskrit Language* (1846), *Śakuntalā or Lost Ring* (ed. and tr., 1856), *Vikramorvaśīya* (ed. and tr.), *Nalopākhyāna* (ed. and tr.), *English-Sanskrit Dictionary* (London, 1851), *The Study of Sanskrit in Relation to Missionary Work in India* (London, 1861), *Modern India and the Indians, Sanskrit-English Dictionary* (Oxford, 1872, etymologically and philologically arranged with special reference to cognate Indo-European languages, an encyclopaedic type of work, pub. earlier than *Sanskrit-Wörterbuch*; new ed. greatly enlarged and improved with the collaboration of Leumann and Cappeller), *Sanskrit Manual for Composition* (1862; ed. by A.E. Gough), *A Practical Grammar of the Sanskrit Language* (arranged with reference to the classical languages of Europe), *Indian Wisdom or Examples of the Religious, Philosophical and Ethical Doctrines of the Hindus* (1878), *Hinduism* (New York, 1877), *Religious Thought and Life in India* (London, 1883), *Buddhism* (London, 1889) and *Brāhmaṇism and Hinduism* (London, 1891); he has

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written also on Śāktism. In his *Religious Thought and Life in India*, Monier-Williams is of the view that Vaishṇavism is the only real religion of the Hindu people and it alone possesses the essential elements of a genuine religion; he appreciates its many-sidedness, all comprehensiveness and tolerance.

MONTGOMERY, W. A modern Indologist, whose chief work is *Introduction to Mahāyāna Buddhism*.

MOOKERJI, RĀDHĀ KUMUD. See *Rādhā Kumud Mookerji*.

MOOKERJEE, S.K. A modern scholar, who tr. into English Hemachandra's *Pramāṇa-mīmāṁsā* under the title *A Critique of Organ of Knowledge* (Calcutta, 1946) and wrote *The Jaina Philosophy of Non-absolutism* (1944).

MOORE, CHARLES A. A scholar of Honolulu (America), who started the journal 'Philosophy—East and West'; he is the author, along with Dr. S. Rādhākṛishṇan, of a *Source Book of Indian Philosophy* (Princeton University Press, 1957). He also ed. *The Essentials of Buddhist Philosophy*.

MOORE, J.H. A modern Indologist, whose chief work is *Collections of Siamese ed. of Itivuttaka* (1900-01).

MORA, JUAN MIGUEL DE. A Mexican Indologist, who has tr. 126 hymns of the *Ṛigveda* into Spanish with an extensive introductory study (with the collaboration of Ludwika Jarooka; 1974) and is translating Bhavabhūti's *Uttara-rāmacharita*. He has also written an extensive introduction to the Spanish tr. of Sylvain Lévi's *La India y el Mundo* done by Ludwika Jarooka. Mora's *Dialecticts in the Ṛigveda* is in press.

MORGAN, KENNETH. An American Indologist, whose chief works are a book on the Religion of the Hindus and two companion volumes on the Paths of the Buddha and of Islam. He is closely associated with the 'American Society for the Study of Religion'.

MORGENROTH, WOLFGANG. A German Indologist, whose chief works are : on Jaina Uttarādhyayana-sūtra (Weimar, 1979), on *Śukasaptati* (1968, 1975), *Einführung in die mittel-indischen Literatursprachen* (in Vorbereitung), *Lehrbuch des Sanskrit, Grammatik, Texts, Glossar* (1973, 1977) and ed. of the Proceedings of the International Sanskrit Conference held in Berlin, 1975. Morgenroth represents Sanskrit studies at the University in Berlin. He is doing research on historical Sanskrit grammar, history of the language, on epic, dramatic and fairy-tale literature as also on Jaina canon.

MORGENSTIERNE, GEORG. A modern Norwegian Indologist, whose chief work is on the study of surviving Aryan dialects in Indo-Iranian Frontier regions; he has pub. several volumes on his linguistic missions.

MOROPANTA (1729-94). A Marathi and Sanskrit poet, who is the author in Sanskrit of about 4,918 verses in praise of Rāma and other gods. His best-known work in Sanskrit is *Mantra-rāmāyaṇa*, comprising 3,992 verses.

MOROZZI, ELI, R. An artist of Honolulu, America, who is making a special study of *Śivagītā* (*Journal of Oriental Research*, Madras, Vols. XXXIV-XXXV).

MORRIS, R. A modern Indologist, whose chief work is *Contribution to Pali Lexicography* (1890-91), ed. of *Aṅguttara-nikāya* (with E. Hardy), ed. of *Bodhivaṁsa, Puggalapaññatti* and of *Saddhammopāyana*.

MOTILĀL SHARMĀ. A modern Vedic scholar, whose chief works are the ed. of the *Śatapatha-brāhmaṇa* with a Hindi comm.

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named *Vijñānabhāshya* (5 Vols., Jaipur, 1933-43) and the *Upanishad-vijñāna-bhāshya-bhūmikā* (3 Vols.).

MOULE, A.C. A modern scholar, whose chief work is *Marco Polo—The Description of the World, I* (London, 1938; written in collaboration with Paul Pelliot).

MṚICHCHHAKAṬIKA. A Sanskrit drama (*Prakaraṇa*) in ten Acts by Śūdraka (q.v.), which deals with the love-story of Chārudatta, a virtuous Brāhmaṇa, once very rich, but now impoverished, and Vasantasenā, a rich courtesan, enamoured of Chārudatta and his piety. The drama takes its name from a clay-cart (*mṛit-śakaṭika*) with which Chārudatta's son was playing.

The first four Acts of the play are a reproduction with slight changes of Bhāsa's *Chārudatta* but in the *Mṛichchhakaṭika*, the love-story is combined with a political event in which Āryaka, the friend of the hero, overthrows the ruling prince Pālaka. (For a good understanding of the story of *Mṛichchhakaṭika*, see *Chārudatta*). In the *Mṛichchhakaṭika*, the names are slightly changed : the king's brother-in-law is called Saṁsthānaka and the thief Śārvilaka. Act I carries the action upto the deposit of the ornaments by Vasantasenā; Act II relates Vasantasenā's generosity in releasing the shampooer from his creditors and who then turns a monk, while Act III describes Śārvilaka's success in stealing the jewels and the resolve of Chārudatta's wife to give her necklace to replace them. In Act IV Śārvilaka gives the stolen jewels to Vasantasenā, who, pleased with him, gives him permission to marry her slave girl although she is aware of his theft. At this time, he learns that his friend Āryaka, who was imprisoned by the king, as according to a prophecy the former was to get the kingship, has escaped from captivity. Thus Śārvilaka leaves his newly-made bride with Vasantasenā in order to help his friend. In the following Act, a Vidūshaka comes with the necklace of Chārudatta's wife, which Vasantasenā accepts in order to use it as a pretext to see Chārudatta once more. Vasantasenā departs from her house and the storm forces her to spend the night in Chārudatta's house. Act VI reveals her next morning offering to return the necklace of Chārudatta's wife but her gift is refused by Rohasena, Chārudatta's child, who complains that his clay toy-cart (*mṛit-śakaṭika*) be replaced by a golden one; Vasantasenā, moved to pity, sends her valuable jewels to replace his clay-cart. Vasantasenā is to rejoin Chārudatta in neighbouring park, the property of Saṁsthānaka, but by an error she enters the cart of Saṁsthānaka, instead that of Chārudatta. Āryaka, who has been seeking a hiding place, leaps into the cart of his friend, Chārudatta and is driven away. Two policemen stop the cart, and one recognises Āryaka and protects him from the other with whom he contrives a quarrel. In Act VII, Chārudatta sees his cart driven up, discovers Āryaka, permits him to go off in it, and he himself leaves to find Vasantasenā. In Act VIII, Saṁsthānaka in his park meets the shampooer-turned-monk washing his robe in the tank, insults him and beats him; then Vasantasenā arrives. Saṁsthānaka tries but fails to win her; he beats her apparently to death and buries her under the cover of leaves. The monk re-enters to dry his robe, finds Vasantasenā, restores her to life and takes over to the monastery to be cared for. In Act IX Saṁsthānaka as the Chief of Police accuses Chārudatta as the murderer of Vasantasenā; her mother is summoned as a witness but she defends Chārudatta. One of the two policemen, testifies to the escape of Āryaka, which implicates Chārudatta. Vidūshaka goes to return to Vasantasenā her jewels given to Chārudatta's child, visits the court but in his anger with Saṁsthānaka lets fall the jewels. The recovery of jewels along with the evidence that Vasantasenā spent the night with Chārudatta

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and left the next morning to meet him in the park, and the signs of struggle there deceive the judge who condemns Chārudatta to exile, but the king Pālaka at the instigation of Saṁsthānaka converts the sentence into one of death. Act X reveals the hero led to death in a procession; getting this news, the monk appears with Vasantasenā just in time to prevent Chārudatta's death. While the lovers rejoice at their re-union, the news is brought that Āryaka has slain Pālaka and succeeds to the throne; the new king grants a principality to Chārudatta and approves of his marriage with Vasantasenā. This enables Vasantasenā to free herself from her low position and to become Chārudatta's lawful wife. The crowd demands Saṁsthānaka's death but Chārudatta pardons him; the monk is rewarded by being appointed as the chief of the Buddhist monasteries in the realm and the drama ends in happiness.

The play is full of incidents of varied interests which show the nobility of Chārudatta's mind and the selfless love of Vasantasenā; diverse characters are also depicted. The Vidūshaka, for instance, is keenly interested in delicious food, but his steadfastness to his friends in times of adversity and the warmth of his heart distinguish him from his fellow-characters in the Sanskrit drama. The drama gives a faithful picture of the everyday life of the people in those days and with its plebeian atmosphere, is regarded as the most Shakespearian of all Sanskrit plays. Wilson calls it in many respects the most humane of all the Sanskrit plays. The author's style is simple and effective; his many utterances are full of wisdom.

Śūdraka's Sanskrit generally agrees with the norm fixed by Pāṇini and his followers, but the dramatist uses a good number of varieties of Prakrit, not witnessed in any other extant drama. The light thrown on the life of Śūdraka by *Avantisundarī-kathā-sāra* helps to trace the real intent and import of the *Mṛichchhakaṭika*: Āryaka appears to be Śūdraka, while Chārudatta seems to be Śūdraka's friend, Bandhudatta.

MṚIGĀVATĪ-CHARITA. A Sanskrit fairy-tale by Devaprabha Sūri (q.v.), a Jaina poet.

It contains one of the many versions of the legend of Udayana and his wives Vāsavadattā and Padmāvatī, reminiscent of Bhāsa's dramas.

MṚITASAÑJĪVINĪ. See *Halāyudha*.

MUCH, E. (1880-1932). A German Indologist, whose chief works are: *Buddha, der Schrift in des Heimatlossigkett* (Buddha, the step into Homelessness), *Die Heimkehr des Vollendeten* (The home-coming of the accomplished one), *Paraphrase of verses of Dhammapada* (serialised in the *Buddhist World Mirror*) and *An Buddha's Hand Lieder Erweckung* (on the Buddha's hand, song of awakening).

MUDGALĀCHĀRYA (fl. 1470-79). A commentator on the *Ṛigveda*, whose Sanskrit Bhāshya is available, with gaps, upto the fourth *Ashṭaka*.

MUDGALA-PURĀṆA. A Purāṇa in Sanskrit, which is noteworthy for the stories of all the different forms of Gaṇeśa.

MUDRĀRĀKSHASA. A Sanskrit drama in 7 Acts by Viśakhadatta (q.v.), in which Chāṇakya, the minister of king Chandragupta of Pāṭaliputra, wins over Rākshasa, the minister of the Nandas to the side of Chandragupta.

In order to create dissension among Rākshasa and his allies, Chāṇakya secures, through one of his spies, the signet-ring (*Mudrā*) of Rākshasa from the house of the Jeweller Chandanadāsa, with whom the wife and son of Rākshasa are staying. Chāṇakya writes a letter, has it copied by Śakaṭadāsa, a professional writer and a friend of Rākshasa, seals it with Rākshasa's signet-ring and gives both the letter and the ring with certain secret

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instructions to Siddhārthaka, one of his trusted spies. He then places Chandanadāsa under arrest to be executed later; Śakaṭadāsa is also arrested.

Act II shows Rākshasa's counterplot: Virādhagupta, one of the Rākshasa's spies, disguised as a snake-charmer, reports that the plot to kill Chandragupta has been foiled and instead Vairochaka, uncle of Malayaketu, has been slain. At this moment Rākshasa buys some precious jewels, little knowing that they are sent by Chāṇakya to entrap him. Under instructions of Chāṇakya, Siddhārthaka rescues Śakaṭadāsa and both of them go to Rākshasa, who takes off some ornaments from his person and gives them as reward to Siddhārthaka for rescuing his friend. Siddhārthaka seals up the ornaments in a box with Rākshasa's signet-ring but on Rākshasa's enquiry, he restores the ring to him. In Act III, Chāṇakya arranges a sham quarrel with Chandragupta, meant as a ruse to mislead Rākshasa; Chāṇakya resigns office and the king also proclaims that he will rule independently of him. In Act IV the news of the quarrel is brought to Rākshasa, who now considers it easier to overthrow Chandragupta. Malayaketu, son of Parvataka, king of Mountaineers, and who wants to invade Pāṭaliputra, comes to meet Rākshasa with his secretary and friend, Bhāgurāyaṇa (really an agent of Chāṇakya). This gives Bhāgurāyaṇa an opportunity to instigate his master against Rākshasa. Malayaketu also over-hears the conversation between Rākshasa and his agent, who advises Rākshasa to lead an expedition against Pāṭaliputra at once.

In Act V, the scene shifts to the camp of Malayaketu, near Chandragupta's capital. Jivasiddhi, who was known as a friend of Rākshasa, but was in reality a spy of Chāṇakya, requests Bhāgurāyaṇa to grant him permission to leave the camp as he fears Rākshasa, for he seeks to slay him, although Rākshasa formerly used him to poison Parvataka, father of Malayaketu. Malayaketu overhears all this and is wild with rage, because he deemed his father slain by Chāṇakya. The guards bring in Siddhārthaka, whom they have caught leaving the camp without a permit. On his person are found that old letter which Chāṇakya had given him and a box of ornaments, both sealed with Rākshasa's seal. The letter is couched in such terms as to implicate Rākshasa in a conspiracy, while the ornaments are easily recognised by Malayaketu to be the same that he had formerly given to Rākshasa. So it is apparently clear that Rākshasa is in secret communication with Chandragupta. Rākshasa denies the charge *in toto* as being the fabrication of the enemy but the evidence is against him. Further, he happens to be wearing at that time an ornament which he had bought unsuspectingly from a person who was in reality an agent of Chāṇakya; that ornament had originally belonged to Malayaketu's deceased father and was later in the possession of Chandragupta. Malayaketu now disowns Rākshasa; he also orders the five kings under him (they were guarding Malayaketu's persons at the Rākshasa's instance) to be put to death as he fears treachery from them. Malayaketu's massacre of the kings has broken the host into fragments and as he wages a war against Chandragupta, he is defeated and is taken captive by Bhāgurāyaṇa and other rebels. Rākshasa goes to save his friend Chandanadāsa, who was about to be executed for sheltering Rākshasa's family. Rākshasa is taken before Chāṇakya; the latter explains his mission and induces Rākshasa to take up the post of Minister of Chandragupta. After some hesitation and to save the life of his friend, Chandanadāsa, he accepts the offer. Malayaketu is freed and Chandanadāsa is rewarded; and all ends happily as originally designed by Chāṇakya.

This drama is objected to on the ground of its bad moral, but it may be pertinent to quote H.H. Wilson:

"It is a historical or political drama and

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represents a curious state of public morals, in which fraud and assassination are the simple means by which inconvenient obligations are acquitted, and trouble-some friends or open enemies removed. It is not, however, that such acts are not held in themselves as crimes, or that their perpetrators, if instigated by vulgar vice or ferocity, are not condemned as culprits; it is only when the commission of the crime proposes a political end that it is represented as venial, and is compatible with the possession of great virtues, and even with an amiable character."

MUDRITA-KUMUDA-CHANDRA. See *Yāśaśchandra.*

MUDUMBAI VENKAṬARĀMA NARASIṀHĀCHĀRYA (1842-1928). A Sanskrit polymath of Āndhra, who wrote 114 works in the fields of poetry, poetics, hymnology, etc. His chief works are: *Gajendra-vyāyoga*, *Rājahaṁsīya-nāṭaka*, *Vasavīpāśrīya-prakaraṇa* (all plays), *Chitsūryāloka* (dramatising the story of the solar eclipse), *Rāmachandra-kathāmṛita*, *Bhāgavata* (both long poems), *Khalāvahelana*, *Nīti-rahasya* (minor poems), *Ujjvalānanda* (*champū*) and *Kāvyālaṅkāra-saṅgraha*, a work on poetics. He was patronised by Vijiarāma Gajapati and Ānanda Gajapati, Mahārājās of Vizianagaram.

MUGDHABODHA. A Sanskrit grammatical primer, very popular in Bengal, written by Vopadeva (q.v.) under Mahādeva of Devagiri; it is the chief text of Vopadeva school. Based partly on *Kātantra* and partly on the *Ashṭādhyāyī* (qq.v.), it is simple and brief. Religious element pervades this work, illustrative examples referring to Hari, Hara or Rāma. The Vedic portion of the *Ashṭādhyāyī* has been omitted.

MUGHOPADEŚA. A Sanskrit poem in 66 stanzas by Jalhaṇa (fl. 13th cent.), which contains reflections on the lures and tricks of the traditional rather than real courtesan and warns that love is as impossible in a harlot as want of restlessness in a monkey. The style is erotically didactic rather than satiric. The author of this work is different from the compiler of *Sūkti-muktāvalī.*

MUIR, JOHN (1810-82). An English Indologist, whose chief works are the study of original Sanskrit texts on origin and history of the people of India under the title *Original Sanskrit Texts* (Vols. I-IV, London, 1858-63; Vol. V, London, 1872); his Vol. V deals with the cosmogony, mythology, religious ideas, life and manners of the Indians in the Vedic Age and provides a firm basis for a deeper and more critical study of Vedic religion and mythology. His work continues to be important from the point of view of Vedic divinities even to this day.

MUKHAMATTA-DĪPANĪ. The most renowned Pali comm. on *Kachchāyana-vyākaraṇa* (q.v.) by Vimalabuddhi; the comm. is also called *Nyāsa.*

MUKTĀ-CHARITRA. A Sanskrit Champūkāvya by Raghunātha Dāsa (q.v.), which deals with *Dāna-līlā* included under *Naimittika-līlā* of Kṛishṇa. In this work, Kṛishṇa tells Satyabhāmā of his producing pearls on a tree at Vṛindāvana; his sports with Rādhā and other Gopīs are also mentioned. This work indicates the superiority of Kṛishṇa's free love for Rādhā over his conjugal love for Satyabhāmā.

MUKULABHAṬṬA. A Kashmirian Sanskrit writer, who fl. in the reign of king Avantivarman of Kāshmir. Mukulabhaṭṭa had Pratihārenduraja as his pupil and he was a contemporary of Rājaśekhara (q.v.). He is generally assigned to the period between the end of the 9th and the beginning of the 10th cent. A.D. In his grammatico-rhetorical work, *Abhidhāvṛitti-mātṛikā*, he discusses in the fifteen *Kārikās*, with *Vṛitti* thereon, the

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two powers of words, viz., *abhidhā* and *lakshaṇā*.

MUKUNDAMĀLA. A Sanskrit hymn by Kulaśekhara (q.v.) in honour of Vishṇu.

It is a very popular lyric often repeated and inculcates the merit of devotion as a means of salvation. There are commentaries on it by Venkateśa and Ānandarāghava, pupils of Kṛishṇānanda.

MŪLĀCHĀRA. A Prakrit work by Vaṭṭakera (q.v.), which seeks to inculcate the moral conduct for a pious Jaina; one manuscript is ascribed to Kundakunda (q.v.).

MŪLAMĀDHYAMAKA-KĀRIKĀ. See *Mādhyamika-kārikā*.

MŪLAŚAṄKARA MĀṆIKALĀLA YAJÑIKA (b. 1886). A Sanskrit writer of Gujarāt, whose historical dramas are: *Pratāpa-vijaya* (in 9 Acts on the life of Rāṇā Pratāp), *Chhatrapati-sāmrājya* (in 10 Acts describing the reign of Shivāji) and *Saṁyogitā-svayaṁvara* (describing the amorous intrigues of Pṛithvīrāja Chauhān). The introduction of songs that can be sung on the stage makes the plays very realistic.

MŪLA-SIKKHĀ. A Buddhist Pali work by Mahāsāmi, which is a short summary of the rules of *Vinaya-piṭaka* (q.v.); the work is mostly in verse with a few prose passages interspersed here and there; the language is simple and free from artificiality. Tradition places the work prior to the advent of Buddhaghosha; Rhys-Davids supports the tradition, but scholars hold widely different opinions on this point. The Buddhist tradition makes Dhammasiri (q.v.) as the author of this work.

MŪLASŪTRA. See *Mūlasutta*.

MŪLASUTTA (Mūlasūtra). Jaina canonical works in Prakrit, four in number; they form part of the Siddhānta (q.v.). *Mūla* in Jaina discipline stands for a kind of penance and some scholars are of the view that the title is derived from it. According to Winternitz, *Mūla* means fundamental texts as contradistinguished from commentraies. While Charpentier calls them Mahāvīra's own words, Schubring takes them for the beginners of a spiritual career. The names of *Mūlasuttas* are:-

(*i*) *Uttarajjhayaṇa* or *Uttarādhyaṇa-sutra* (q.v.). The first Mūlasutta, which is a religious poem and is one of the most valuable portions of the Canon.

(*ii*) *Āvassaya* or *Āvassage* (Āvaśyaka). The second Mūlasutta (also called *Shaḍa-vassaya-sutta*) by Indrabhūti or Gaṇadhara or Śrutasthavira. Consisting of six sections, it corresponds to the six essential (āvaśyaka) daily duties of a Jaina, viz., abstinence from evil, glorification of Tīrthaṅkaras, respect of teachers, confession, asceticism and renunciation of sensual pleasures. The text is accompanied by Bhadrabāhu's *Nijjutti*. There are several commentaries on it.

(*iii*) *Dasaveyāliya* (Daśavaikālika). The third Mūlasutta is attributed to Sejjambhava. Containing sayings relating to monastic life, its section II, connected with the ballad of Rājimatī in the 1st Mūlasutta, consists of verses about Rājimatī's admonition to Rathanemi, intent on seducing her.

(*iv*) *Piṇḍa-nijjutti* (Piṇḍa-niryukti). It is usually mentioned the fourth Mūlasutta, though sometimes *Oha-nijjutti* (Ogha-niryukti) and occasionally *Pakkhi* (Pākshika-sūtras) are also given this place. The *Piṇḍa-nijjutti* and the *Oha-nijjutti* are ascribed to Bhadrabāhu and are sometimes counted among the Chheya-sūtras. They treat of the pious life and of subjects of discipline. The *Pakkhi* is a liturgy in verse for the fourteen days' confession.

MŪLAṬĪKĀ. See *Ānanda*.

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MÜLLER, E. A modern Indologist, whose chief works are: *Beiträge zur Grammatik des Jain Prakrit* (a Prakrit grammar), *A Simplified Grammar of the Pali Language* (London, 1884), *A Glossary of Pali Proper Names*, ed. of *Atthasālinī*, *Dhammasaṅgaṇī*, *Khuddaka-sikkhā*, *Mūla-sikkhā* and of *Paramattha-dipanī*.

MÜLLER, REINHOLD F.G. A German Indologist, whose chief works are: *Foundations of Ancient Indian Medicine* (Halle, 1949), *Medicine in the Ṛigveda* (Leipzig, 1930) and *Principles of Ancient Indian Medicine* (Copenhagen, 1951); all written in German with German titles.

MUṆḌAKA-UPANISHAD. See *Upanishad*.

MUNICHANDRA SŪRI (d. 1120). A Jaina Prakrit writer and author of *Gāthā-kośa* (q.v.), a Prakrit anthology of moral sayings.

MUNI-CHARITAM. A biography in Sanskrit of Dayānanda Sarasvatī (q.v.), written by Dilīpadatta Śāstrī, a modern writer.

MUNIRATNA SŪRI (fl. *c.* 1194). A Jaina Sanskrit poet, who was the pupil of Samudraghosha of the Chandra Gachchha. Jīvasiṁha, his pupil, wrote a praśasti in praise of his master. Muniratna composed his *Amāma-charita* (q.v.), at the instance of Jagaddeva, son of Yaśodhavala, treasurer of a Chālukya king of the Śrīmālakula at the city of Vārāhi. The poet had already distinguished himself at the court of king Naravarman at Dhāra. His other poem *Munisuvrata-charita*, of 23 cantos, describes the lives of some of the Sūris of his clan.

MUNISUNDARA SŪRI (fl. 14th cent.?). A Jaina Sanskrit poet and author of the *Jina-stotra-ratna-kośa*, consisting of devotional *stotras*.

MUÑJĀLA (fl. *c.* 932). A Sanskrit writer on Mathematics and author of the *Laghumānasa*, a work, which, according to Al-Birūnī, is based upon the *Bṛihanmānasa* of Manu (q.v.).

MUNSHI, K.M. (1887-1971). A modern scholar, whose chief works are: *Glory That Was Gurjaradesha* and *Early Aryans in Gujarat* (Bombay, 1941); he has written also on the historical value of the Paraśurāma tradition as also on other Purāṇic subjects. It was at his initiative that the Bhāratīya Vidya Bhawan, of which he is the founder, brought out the *History and Culture of the Indian People* (in XI Vols.).

MUNSHI RĀM SHARMĀ. A modern Sanskrit scholar, whose chief works are: *Vaidikī* and *Sāhitya-śāstra*.

MURĀRI. A Sanskrit dramatist and author of the *Anargha-rāghava* (q.v.), depicting the early life of Rāma upto his return from the forest. Son of Vardhamāna of the Maudgalya Gotra and Tantumati, he belonged to the 8th or the beginning of the 9th cent. as Ratnākara (middle of the 9th cent.) makes a clear reference to him in his *Haravijaya*, and the author of the *Prasannarāghava* also seems to have imitated him. From the reference to Māhishmatī as "agra-mahishī", in Act VII of his play, Konow infers that Murāri was a protege of a Kalachuri prince at Māhishmatī. This suggestion, if accepted, would place his date prior to the middle of the 8th cent. when Māhishmatī ceased to be the capital of the Kalachuris. The *Anargha-rāghava* bears ample testimony to the linguistic abilities of its author.

MURĀRIGUPTA. An associate of Chaitanya (1485-1533) and a native of Bengal. He is the author in Sanskrit of *Śrīkṛishṇachaitanya-charitāmṛita* or *Chaitanya-charitāmṛita*, a biography of Chaitanya.

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MURĀRI-VIJAYA. See *Jīvarāma Yāgnika.*

MURĀRI-VIJAYA. See *Viśvarūpa Kṛishṇa-bhaṭṭa.*

MURTI, T.R.V. A modern scholar, whose chief work is *Central Philosophy of Buddhism* (London, 1955).

MUS, PAUL. A modern French Indologist, whose chief work is *Barabudur* (Handi, 1935); he has written on the Sanskrit sources of the Pali Texts of Burma, e.g., *Shaḍgati-kārikā* and *Lokaprajñapati.* His brilliant interpretations have illumined the study of Indian and greater Indian art.

MŪSHIKA-VAṀŚA. A Sanskrit poem in 15 cantos, composed by Atula (q.v.) in the 11th century.

It is a chronicle, which narrates the story of kings who ruled over the Mūshika kingdom of South Travancore. When Paraśurāma is slaughtering the Kshatriyas, a pregnant widow queen hides herself in a mountain cave. One day, a rat of the size of an elephant, enters the cave and when it threatens to devour the queen, fire arises from her eyes and burns the rat. The rat is no other than the Parvatarāja, who has been cursed by the sage Kuśika; the queen in the cave brings forth a male child. When Paraśurāma performs a sacrifice and wants a Kshatriya to act at a particular ritual, this boy is taken to him, who makes him the king of Mūshika coming under the name of Mūshika Rāmaghaṭa because he is consecrated with potful of water. He kills Mādhavavarman, the king of Magadha, in battle and marries his daughter Bhadrasenā. Rāmaghaṭa retires to the forest after installing his sons, Vetu the king of Haihaya and Nandana of the Chola kingdom. Then follows a long line of kings and their story, ending with Śrīkaṇṭha, Valabha and his son. It was during the time of Śrīkaṇṭha, that the poet composed his work.

MUTHURAMAN, A. A modern Sanskrit scholar, whose chief work is the ed. of Sadānanda's *Vedānta-sāra.*

MYLIUS, VON KLAUS. A German Indologist, whose chief works are: on *Bhagavadgītā* (Leipzig, 1978), on Vedic Hymns, Legends, Rituals, etc. (Leipzig 1978), *Chrestomathie der Sanskrit-Literatur* (Leipzig, 1978) and *Worterbuch Sanskrit-Deutsch* (1975).

His work is concerned particularly with the Middle Vedic literature; he is also working on a Marxist interpretation of the Vedic ritual. His Sanskrit-German dictionary is based on the St. Petersburg dictionary.

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NĀḌĪGRANTHA. An old Sanskrit work on horoscopy; its date is not certain.

NĀḌĪ-PRAKĀŚA. A famous Āyurvedic work in Sanskrit by Śaṅkara Sena, composed in the 16th cent.; its author utilised the works of Kaṇāda, Gautama and Rāvaṇa.

NAGAI, M. A Japanese scholar, under whose joint editorship was pub. an integral Japanese version of the Pali Tripiṭaka (70 Vols., 1935-40). According to Nagai, the *Visuddhimagga* is not the work of Buddhaghosha (Journal of the Pali Text Society, 1910-12). Nagai also assisted Takakusu in the ed. of *Samantapāsādikā*.

NĀGAKUMĀRA-CHARITA (*Nāyakumāracharitū*). An Apabhraṁśa poem by Pushpadanta (q.v.; fl. 10th cent.) in 9 *Sandhis*, composed at the instance of Nanna, the minister of the Rājā of Mānyakheṭa.

Once Mahāvīra goes to Rājagṛiha, where the Rājā asks the significance of the fast (*vrata*) to be observed on Śrī-pañchamī. Gautama, at the command of his master Mahāvīra, narrates the following story:—

Rājā Jayandhara, with his queen Viśālanetrā and his son, Śrīdhara, rules over Kanakapura. Once, a merchant named Vāsava offers many presents to the Rājā, among them is a picture of the Girinagara princess named Pṛithvīdevī. The Rājā is enamoured of the picture and ultimately marries the princess; a very beautiful son is born to them. Once the boy falls into a well but is protected by a Nāga (serpent) and hence the boy is named as Nāgakumāra; in due course Nāgakumāra is married. Feeling jealous, Viśālanetrā informs the Rājā that Pṛithvīdevī has illicit relations with her son, Nāgakumāra. The Rājā discovers the truth and admonishes Viśālanetrā for telling a lie; the Rājā, however, forbids Pṛithvīdevī to walk with her son. Taking it as an affront, she arranges a procession of her son on an elephant, at which the Rājā gets infuriated and deprives Pṛithvīdevī of all the ornaments. Nāgakumāra is an expert at dice and he provides his mother with all sorts of ornaments; once he defeats the Rājā and wins everything of him. He, however, gives back what he has won and thus is able to set his mother free. Once Nāgakumāra controls a fiery steed and an elephant; at this Śrīdhara grows jealous; plots are hatched for the murder of Nāgakumāra but all in vain. *Sandhis* 4-8 describe the various adventures and feats performed by Nāgakumāra. He frees many princesses, some of them he marries; also he defeats many a king in war. The last *Sandhi* narrates the marriages of Nāgakumāra to Madanamañjushā and princess Lakshmīvatī, the daughter of Vijayandhara; Nāgakumāra has great

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infatuation for Lakshmīvatī. Muni Pihitāśrava explains the philosophical and religious doctrines and states the previous life of Nāgakumāra and the importance of Pañchamī fast. In his previous life, Nāgakumāra died observing this fast; he attained godhood but returned to console his parents. Lakshmīvatī was his wife in her previous birth. After passing a long life in the company of his many queens, Nāgakumāra attains *moksha*.

While glorifying Jaina Vratas, it contains much information about ancient Indian geography and the manners and customs of people in those days.

NĀGĀNANDA. A Sanskrit drama in five Acts by Śrī-Harsha (q.v.), which is a dramatization of a Buddhist legend of Jīmūtavāhana as told in the *Bṛihatkathā* and in the *Vetāla-pañcha-viṁśati*.

Jīmūtavāhana is a prince of the the Vidyādharas while, Mitravasu is the prince of the Siddhas. Mitravasu's sister Malayavatī is told by Gaurī in a dream that Jīmūtavāhana will be her husband; she discloses the dream to a friend, which Jīmūtavāhana overhears. The Vidūshaka forces a meeting between the timid lovers who shyly confess their affection, but an ascetic comes and takes away the maiden to a hermitage. In Act II, Malayavatī is love-sick in a garden where the prince enters and declares his love to her. Mitravasu comes to offer him his sister's hand but the prince declines being ignorant of the fact that the maiden he loves is Mitravasu's own sister. Malayavatī deems herself disdained and seeks to hang herself, but friends rescue her. Jīmūtavāhana appears and proves that she is his love by showing a picture; the two exchange vows and are married. In Act IV, Jīmūtavāhana while strolling with Mitravasu, sees a heap of bones of serpents offered daily to Garuḍa; he resolves to save the serpents by offering himself to Garuḍa. The mother of Śaṅkhachūḍa, a snake, refuses the substitute but Gaurḍa bears away Jīmūtavāhana. Act V opens with the anxiety of the parents and wife of Jīmūtavāhana to whom a jewel from his crown is borne. Śaṅkhachūḍa appears and reveals to Garuḍa his crime in giving the substitute. The hero expires as his parents arrive; Gaurḍa is ashamed. Gaurī appears to cut the knot, revives the prince and re-establishes him in his realm in order to fulfil Malayavatī's dream. Thus Jīmūtavāhana begins to spend his days happily with Malayavatī. By a shower of ambrosia, the slain snakes revive and Gaurḍa also promises to forego his cruel revenge.

The place of Śrī-Harsha among the dramatists has, therefore, to be judged from the *Nāgānanda* which he had not composed after any model. He has succeeded in investing this play with a living interest and a strong appeal to its readers. Though Buddhistic in its colouring, its main purpose appears to be a synthesis of Buddhism and Hinduism. The drama, by common consent, appears to be the last work of the author.

NĀGAPPĀ ŚĀSTRĪ, H. A modern Sanskrit writer, whose *Satyaśodhana* (1965) in prose is the Sanskrit tr. of Mahātmā Gāndhi's autobiography.

NĀGARĀJA (fl. later than 12th cent.). A Sanskrit poet, who was son of Jalāpa and grandson of Vidyādhara of Karpatigotra. He is spoken of at the end of his poem *Bhāvaśataka* as a king who was the ornament of the Ṭāka race. The work was composed, however, either by the king or by his protege Bhāva. The *Bhāvaśataka* is in 101 verses, in each of which a certain person is represented to be doing a certain condition.

NĀGARĀJA SHARMĀ. A modern scholar, whose chief work is *Reign of Realism in Indian Philosophy*.

NĀGARĀJAN, K.S. A Sanskrit writer of Bangalore, whose chief works are: *Vivekā-*

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nanda-charita (1947; dealing with the life and mission of Svāmī Vivekānanda) and *Bhāratīya-deśabhakta-charitam* (Bangalore, 1952), which includes biographies of Tilak, Andrews, Vivekānanda—also issued separately—Rādhākṛishṇan and others. He has also written on Āndāl, the Vaishnavite lady mystic (*Amṛitavāṇi*, Bangalore, 1947).

NĀGĀRJUNA (fl. *c.* 2nd cent.). A Buddhist philosopher and poet, who seems to have been a Brāhmaṇa, perhaps from southern India, and was converted to Buddhism. He is believed to have shared the responsibility with Aśvaghosha (q.v.) for the founding of the Mahāyāna. He was well-versed in the tenets of the Buddhist philosophy, magic, astronomy, medicine and other branches of learning including the Vedas. He composed many works, most of which now remain in Tibetan and Chinese versions. He wrote the *Mādhyamika-sūtras*, also called the *Mādhyamikakārikās* (q.v.), 400 in number, on the tenets of the Mahāyāna with his commentary *Akutobhayā*. His *Suhṛillekha* (q.v.) summarises the Buddhist doctrine in the form of a letter; this was written for a king. Nāgārjuna's other works are: *Dharmasaṅgraha* (q.v.), a collection of technical terms, *Vigrahavyāvartanī*, on logic, *Śūnyatāsaptati*; *Ratnāvalī*, etc. Nāgārjuna's "nihilistic or negativistic doctrine accepts, as does the Vedānta, two truths, the higher which ends in the vacuity of all conceptions owing to self-contradictions, and the lower which allows for ordinary life". —*Keith, HSL, 495.*

NĀGĀRJUNA. Author of the Sanskrit *Yoga-sāra* and *Yoga-śataka*; *Chatuḥstava* (collection of four hymns) is attributed to him.

NĀGĀRJUNA. Author of the Sanskrit *Ratiśāstra.*

NĀGĀRJUNA (fl. between 8th and 10th cent.). A Sanskrit author of *Rasa-ratnākara* (q.v.), a work on medicine.

NĀGĀRJUNA. Redactor of the Sanskrit *Suśruta-saṁhitā*, which is available at present.

NĀGĀRJUNA, SIDDHA. Author of the Sanskrit *Ratiramaṇa.*

NĀGĀRJUNA. Author of Sanskrit *Suhṛillekha* (q.v.), dealing with instructions to a king about the Buddhist doctrine.

NAGATOMI, MASATOSHI. A modern Indologist, whose Eng. tr. of Dharmakīrti's *Pramāṇa-vārttika* has been pub. in the Harvard Oriental Series; he has also a paper on 'Arthakriyā' (*Adyar Library Bulletin*, 1967-68). He at present teaches in the Harvard University and specializes in Buddhist Hybrid Sanskrit, Pali, Tibetan and Buddhism.

NAGENDRA (1915-). A modern scholar, at whose instance works on poetics in Sanskrit have been tr. into Hindi. His chief works in Hindi in this field are : on Indian Poetics, *Rasa-Siddhānta* (Principles of Rasa) and *Bhāratīya Saundarya-śāstra kī Bhūmikā* (Introduction to Indian Aesthetics). He has ed. also in Hindi *Bhāratīya Sāhitya Kośa* (1981).

NAGENDRANĀTH VASU. A scholar, whose chief work is *Modern Buddhism and Its Followers in Orissa* (Calcutta, 1911).

NAGEŚA (fl. 18th cent.). A Sanskrit writer, son of Venkaṭeśa of Haldipura and author of *Āgama-grantha*, *Tāntrika-muktāvalī* and *Smṛityartha-muktāvalī*, all works on *Dharmaśāstra.*

NĀGEŚA BHAṬṬA (fl. early 18th cent.). A well-known Sanskrit grammarian, also called Nāgojibhaṭṭa; he was a Mahārāshṭra Brāhmaṇa surnamed Kale. A grandson of Bhaṭṭoji Dīkshita (q.v.), a son of Śivabhaṭṭa and Satī, he was a resident of Benares. A student of Haripanta, he was a protege of Rāmasiṁha, a local prince of Śṛingaverapura, a few miles

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north of Allahabad. His grammatical works are : *Mahābhāshya-pradīpodyota* (commonly called *Udyota*), a comm. on Kaiyaṭa's *Mahābhāshya-pradīpa* (commonly called *Pradīpa*), *Paribhāshendu-śekhara* (q.v.), *Bṛihatśabdendu-śekhara* with a concise comment called *Laghu-śabdendu-śekhara*, *Vaiyākaraṇa-siddhānta-mañjūshā* (on the philosophy of grammar), *Laghu-mañjūshā*, *Sphotavāda*, a comm. on the *Siddhānta-kaumudī*, *Mahābhāshya-pratyākhyāna-saṅgraha* and *Vishamī* (a comm. on Bhaṭṭoji's *Śabda-kaustubha*). He ascribes his comm. *Śabda-ratna* on the *Prauḍha-manoramā* to his teacher, Hari Dīkshita. Besides works on grammar, he is accredited with a number of works on Dharmaśāstra, Jyotisha, Shaḍdarśana and Alaṅkāra-śāstra. Besides these, he has comms. on the *Vālmīki-rāmāyaṇa*, *Adhyātma-rāmāyaṇa*, *Saptaśatī*, *Gīta-govinda*, *Sudhālaharī* (of Jagannātha), *Rasa-gaṅgādhara* (entitled *Marma-prakāśa*), *Kāvya-pradīpa*, *Rasamañjarī*, *Kuvalayānanda* (qq.v.), Patañjali's *Yogasūtras*, etc.

NĀGEŚA ŚARMĀ, Y. A Sanskrit poet, whose *Netronmilana* (Bangalore, 1955) deals with the Buddhist story of Upagupta and Vāsavadattā; the author bases himself on the Hindi prose work of the story.

NĀGOJI DĪKSHITA. Same as Nāgeśa Bhaṭṭa (q.v.).

NAHAR, PURAN CHAND. A scholar, whose chief work is *An Epitome of Jainism* (Calcutta, 1917; in collaboration with J.C. Ghosh).

NAIR, K.R. A Sanskrit writer of Alwaye, whose chief work is a well-written drama, *Alabdha-karmīyam* (Unemployment, Trivandrum, 1942-43), in which is depicted the plight of a low-paid Sanskrit teacher; the characters represent allegorically Sanskrit language and literature.

NAIR, V. N. A Sanskrit author of *Aṇugrahamīmāṁsā* (Calicut, 1938) on germ-theory; his *Mahātmā-nirvāṇa* (Trichur, 1954, with author's gloss) is a poem on the tragic end of Mahātmā Gāndhī.

NAISHADHA-CHARITA. A Sanskrit Mahākāvya by Śrī-Harsha (q.v.), the poet.

The poem, as it is at present, consists of 22 cantos, though tradition carries it further to a length of 60 or even 120 cantos. Based on the *Mahābhārata* (III. 50-70), it deals with the life-story of Nala upto his marriage with Damayantī and the arrival of Kali in the capital of Nala; among departures from the original, however, a notable one is the character of Nala, for in the *Mahābhārata*, Nala accepts the mission of the gods, betakes himself to Kuṇḍina and after telling Damayantī that he is Nala asks her to choose one of the gods. In the *Naishadha-charita*, on the other hand, Nala, carefully conceals his identity from Damayantī while delivering the message of the gods; it is only in a frenzy of love and grief that he throws off his disguise.

King Nala spares the life of a golden swan and in gratitude the swan volunteers to tell the story of beautiful Damayantī, the unmarried daughter of the king of Vidarbha. The bird undertakes the role of a go-between and the result is that Nala and Damayantī pine for union. While preparations for Damayantī's svayaṁvara take place, the gods: Indra, Agni, Varuṇa and Yama, also desirous of the hand of Damayantī, send a message through Nala that Damayantī should choose one of the gods as her husband; Damayantī, however, without antagonising the gods, chooses Nala. Nala returns with Damayantī to his capital and then there is the description of joys of Nala and Damayantī on the first night of their marriage (canto xviii). After describing further joys and ceremonies, the poem comes to an end without recounting the tragedy of Nala's subsequent career (in the *Mahābhārata*, the story is continued:

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Nala loses all his possessions and kingdom in a game of dice with his brother Pushkara, goes into the forest as an exile with Damayantī, deserts Damayantī but after a painful separation for years, is re-united in love).

Indian tradition has recognised the merit of this work by raising it to the status of a Mahākāvya and by placing Śrī-Harsha by the side of Kālidāsa, Bhāravi and Māgha; it is the *Pada-lālitya* (elegant use of words) of the poem that is praised; Mammaṭa, the celebrated rhetorician, however, considers the *Naishadha-charitam* full of poetic blemishes of all kinds and this criticism is shared also by many modern scholars. The poet no doubt shows undue fondness for *double entendre* and other sound plays, and for this there runs proverbial expression *Naishadham vidvadaushadham*, but these defects should not overshadow the merits of the poem. A repository of traditional learning and a storehouse of literary dexterity, the work unquestionably "has a definite interest in the history of Sanskrit literature, for it exhibits the application to the charming episode of the *Mahābhārata*, familiar to all students, of the full resources of a master of diction and metre, possessed of a high degree of skill in the difficult art of playing on words, and capable of both delicate observation of nature, and of effective expression of the impressions thence derived."—*Keith, HSL, 140.* There are more than 20 comms. on this work.

NAISHADHĀNANDA. A Sanskrit drama in 7 Acts by Kshemīśvara (q.v.), which deals with the epic story of Nala and Damayantī as given in the *Mahābhārata* (q.v.).

NAISHKARMA-SIDDHI. A Sanskrit work by Sureśvara (q.v.) on the Vedānta philosophy of Śaṅkarāchārya. Written in prose and memorial verses, it tries to prove that knowledge alone can secure release.

NAKAMURA, H. A Japanese scholar, who was a disciple of Ui and Tsuji. His chief work is *Japan and Indian Asia: Their Cultural Relations in the Past and Present* (1961). On the one hand he explored evolution of Vedānta prior to Śaṅkara, on the other he perused the widest range of documents witnessing various types of human culture. In 1951, he was invited to Stanford University.

NAKULA. The supposed author of the Sanskrit *Aśvaśāstra* (q.v.), a treatise on horse-lore; he is regarded as one of the five Pāṇḍavas.

NALĀBHYUDAYA. See *Vāmana Bhaṭṭa Bāṇa.*

NALACHAMPŪ (*Damayantīkathā*). The earliest Sanskrit *champū*, by Trivikrama Bhaṭṭa (fl. 915; q.v.).

It is only a torso in 7 chapters, dealing with a small part of the famous epic story of Nala. How the *Nalachampū* came to be composed, a tale runs that once Trivikrama Bhaṭṭa's father, a court-Paṇḍita, was absent from his post when a rival came forward to challenge him. The king sent for Trivikrama and ordered him to answer. Contemplated with devotion, Sarasvatī blessed Trivikrama with the poetic instinct until his father arrived and with this gift he overcame his adversary by composing Nala's story *ex tempore*. The father returned while yet the story was incomplete and that explains why the story remains unfinished.

"Trivikrama does not seem to be a very good poet in spite of his own boasts, though his erudition and linguistic art must be admitted as being pretty high."—*HCIP, IV,188.*

NALINAKSHA DUTT. A modern scholar, whose chief works are: *Buddhist Sects in India, Mahāyāna Buddhism*, ed. of *Buddhisattva-bhūmi* (1966) and ed. of *Buddha Saṅgraha* (pub. by the Sahitya Akademi).

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NALINEE M. CHAPEKAR. A modern scholar, whose chief work is *Ancient India and Greece.*

NALLĀ DĪKSHITA. See *Bhūmināṭha.*

NALLĀKAVI. Same as Nallā Dīkshita (q.v.).

NALODAYA. A Sanskrit kāvya in 3 cantos, which deals with the legend of Nala and Damayantī and is a highly elaborate poem. The work is variously ascribed to Kālidāsa, Ravideva and Vāsudeva, though Keith ascribes this work to Vāsudeva (q.v.), the author of *Yudhishṭhira-vijaya.* See *Rākshasa-kāvya.*

NĀMALIṄGĀNUŚĀSANA. See *Amarakośa, Amarasiṁha.*

NĀMAMĀLĀ. A Sanskrit lexicon by Dhanañjaya (q.v.) or Dhanañjaya Śrutakīrti. The printed text has only a synonymous portion in 200 verses, which appears to be the original recension. There are, however, other recensions which contain, in addition, a homonymous section in 50 stanzas, while a Tanjore MS. has three chapters, viz., Śabdasaṅkīrṇarūpaṇa, Śabdasaṅkīrṇaprarūpaṇa, and Śabdavistīrṇarūpaṇa.

NĀMAMĀLIKĀ. A Sanskrit lexicon by Bhoja which is of the nature of a compilation (*Saṅgṛihīta*); its author has been identified with king Bhoja of Dhārā (fl. 11th cent.). The work greatly betrays the influence of the *Vaijayantī* (q.v.) of Yādavaprakāśa.

NĀMARŪPA-PARICHCHHEDA. A Pali metrical summary in 1855 verses of *Abhidhhamma-piṭaka,* written by Anuruddha (q.v.).

NĀMA-RŪPA-SAMĀSA. See *Khema-ppakaraṇa.*

NAMBYADRI, K. A Sanskrit scholar, who tr. the *Ṛigveda* into Malayalam (1925).

NAMISĀDHU (fl. 11th cent.). A Jaina Sanskrit scholar, who is well-known for his comm. on Rudraṭa's work on poetics; he is also called Nami or Nami-paṇḍita.

NANAMOLI THERA (Osbert Moore; 1905-60). An English Indologist, whose chief works are: *Doctrine of Awakening* and *Biography of the Buddha.*

NĀNĀRTHĀRṆAVA-SAṄKSHEPA. See *Keśavasvāmin.*

NĀNĀRTHA-SAṄGRAHA. See *Ajayapāla.*

NANDAKIŚORA BHAṬṬA. A Sanskrit writer on grammar and author of a treatise in 1398 to supplement the *Mugdhabodha* (q.v.) of Vopadeva.

NANDANA MIŚRA (fl. 15th cent.). A Sanskrit grammarian of the Bengal school of Pāṇini and author of *Nyāsoddīpanā* (a comm. on the *Nyāsa*). He also commented on the *Tantra-pradīpa* (q.v.) on which Sanātana Tarkāchārya wrote a gloss named *Prabhā.*

NANDAPAṆḌITA (fl. between 1575 and 1675). Also named Vināyaka Paṇḍita, he was son of Rāmapaṇḍita of Benares and was styled Dharmādhikārin. Among his 13 Sanskrit works, most of which are Smṛiti digests or comms. on well-known Smṛiti works, the most famous is *Dattaka-mīmāṁsā* (q.v.).

NANDAPANNĀCHĀRYA. A Buddhist Pali writer and author of *Gandha-vaṁsa* (q.v.).

NANDARĀMA MIŚRA (fl. 18th cent.). A Sanskrit author of *Nirṇaya-sāra,* a work on Dharmaśāstra.

NANDIKEŚVARA. Supposed author of the

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Sanskrit *Abhinaya-darpaṇa* (q.v.); his date is uncertain.

NANDIMATH. A modern scholar, whose chief work is *Handbook of Vīra Śaivism.*

NANDISHEṆA. See *Ajiya-sāntithaya* (*Ajita-śānti-stava*).

NANDĪSŪTRA. See *Nandīsutta.*

NANDĪSUTTA (*Nandīsūra*). A Prakrit Jaina canonical work in prose with verses interspersed, counted among *Paiṇṇas* (q.v.), but really an independent text. Tradition makes Devardhi its author. Beginning with a hymn in honour of Mahāvīra, it enumerates 24 Tīrthaṅkaras, 11 Guṇadharas and a list of teachers including Dūsagaṇi, teacher of Devardhi. It is a huge encyclopaedia, dealing with everything which should be known by a Jaina monk.

NAÑJARĀJA (fl. 18th cent.). A Sanskrit writer, the Sarvādhikāri of Kṛishṇarāja II of Mysore and was practically the king-maker of Mysore from 1734 to 1770. He is the author of *Sangīta-gaṅgādhara,* a Śaivite poem imitating *Gīta-govinda* (q.v.).

NANJIO, BUNYIU (d. 1927). A Japanese scholar, who, along with H. Kern, ed. the text of *Saddharma-puṇḍarīka-sūtra* (1908-12), a Nepalese manuscript; his other works are: *A Catalogue of the Chinese Translations of the Buddhist Tripiṭakas* (Oxford, 1883; containing 1662 titles) and *Twelve Japanese Buddhist Sects* (Tokyo).

NĀNODAYA. A Pali original work, said to have been composed by Buddhaghosha (q.v.) before going to Ceylon.

NĀRADA. See *Dharmaśāstra.*

NĀRADA. Author in Sanskrit of the musical works: *Sangīta-makaranda, Nāradīya-śikshā* (q.v.), *Pañchama-sāra-saṁhitā* and *Rāga-nirūpaṇa.*

NĀRADA-PURĀṆA. See *Purāṇa.*

NĀRADA-SMṚITI. See *Smṛiti.*

NĀRADĪYA-ŚIKSHĀ. A Sanskrit work in two parts, ascribed to the sage Nārada. Serving as a link between the Vedic and post-Vedic music, it deals with the music of *Sāman* generally and as chanted at sacrifices; it is the earliest extant record of musical divisions and terminology. See *Śikshā.*

NĀRADĪYA-UPAPURĀṆA. A work in Sanskrit, which includes the legend of king Rukmāṅgada, who prefers to slay his son than to break his fast on the Ekādaśī, a day sacred to Vishṇu. See *Purāṇa, Upapurāṇa.*

NARAHARI (fl. 12th cent.). A Sanskrit author of *Narapati-Jayacharyā Svarodaya,* which describes how the results of war and of other adventures can be prognosticated with the help of diagrams.

NĀRĀIN, A. K. A modern scholar, whose chief works are: *The Indo-Greeks* (London, 1957) and *Studies in Pali and Buddhism* (1979).

NARAKĀSURA-VIJAYA. See *Mādhava.*

NARANĀRĀYAṆĀNANDA. A Sanskrit poem of 16 cantos, composed by Vastupāla (q.v.).

It treats of the friendship of Arjuna and Kṛishṇa who are incarnations of Nara and Nārāyaṇa and their rambles in Mt. Girnar and the abduction of Subhadrā by Arjuna. "The poem is full of descriptive imagery. It is on the model of *Śiśupāla-vadha,* but the language is more easy and melodious"—*Kṛishnamachariar—HCSL, 202.*

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NARAPATIMAHĀMIŚRA (fl. 15th cent.). A Sanskrit grammarian of the Bengal school of Pāṇini and author of *Nyāsa-prakāśa*, a comm. on the *Nyāsa* (q.v.).

NARASIṀHA (fl. 15th cent.?). A Sanskrit dramatist and author of *Kādambarī-kalyāṇa*, a drama in 8 Acts on the story of *Kādambarī* (q v.). The poetry is imaginative and excels in the description of nature and pathos. An *Antarnāṭikā* is introduced in the 5th Act to bring Kādambarī in the presence of Chandrāpīḍa, which is a special feature of the drama.

NARASIṀHA. A Sanskrit writer, who was patronised by king Sarphojī of Tanjore (r. 1711-28); his *Guṇa-ratnākara* is a rhetorical work in praise of his patron.

NARASIṀHĀCHĀRYA (b. 1902-3). A Sankrit writer of South Canara, who commanded an elegant, graphic and poetic style; he wrote *Saudāminī* (1934) a novel in 8 chapters, describing the secret marriage of king Śūrasena of Magadha with Saudāminī, daughter of king Kāṇapāla of Vidarbha. His other works are: *Bhārata-kathā*, *Pratijñā-bhārgava* and an epitome of *Kirātārjunīya*.

NARASIṀHĀCHĀRYA, M.S. A modern Sanskrit scholar, whose chief work is: *Mahābhāshya-pradīpa-vyākhyānāni* (on *Mahābhāshya* and its commentaries; Vols. IV, V, VI, 1977-79).

NARASIṀHA IYENGAR, T. A Sanskrit writer of Mysore, *alias* Kalki, whose *Sahasragathā-ratnāvalī* (Bangalore, 1930) is a Sanskrit rendering of Vaishnavite canonical hymns of the Tamil Ālwars.

NĀRĀYAṆA (fl. between A.D. 99 and 1373). Author of the Sanskrit *Hitopadeśa* (q.v.); his patron was Dhavalachandra.

NĀRĀYAṆA (fl. 630). A Sanskrit scholar, whose comm. on the *Āśvalāyana-grihyasūtra* was ed. by V.S. Rānāde (Poona, 1936); he has also comm. on the *Ṛigveda* and on *Tāṇḍya-brāhmaṇa*.

NĀRĀYAṆA. A Sanskrit author of *Mātaṅgalīlā* (q.v.).

NĀRĀYAṆA. One of the court-poets of Mananika, the Zamorin of Calicut, in the latter half of the 15th century. His *Subhadrāharaṇa*, a *mahākāvya* in 20 cantos, resembles *Bhaṭṭikāvya*, since the poet seeks to illustrate the rules of Pāṇini's grammar; the author himself wrote a comm. on the 16 cantos.

NĀRĀYAṆA. Author of Sanskrit *Vṛitta-ratnākara* (1545), other than Kedāra Bhaṭṭa's work of the same name.

NĀRĀYAṆA. A Sanskrit court-poet of Rāmavarman (r. 1541-47) of Quilon and author of *Subhaga-sandeśa* (on the model of *Meghadūta*), in which the author sends a message of love to his wife at Trichur through a messenger named Subhaga, a Brāhmaṇa of Lāṭa country; the poet was a native of Kerala.

NĀRĀYAṆA (fl. 17th cent.). Author of the Sanskrit *Svāhāsudhākara-champū*.

NĀRĀYAṆA (fl. 18th cent.). A Sanskrit poet, son of Gaṅgādhara and author of *Vikramasena-champū*, a biographical work, describing the adventures of king Vikramasena of Pratishṭhāna.

NĀRĀYAṆA BHAṬṬA (Nārāyaṇabhaṭṭātiri). One of the greatest Sanskrit scholar-poets of Kerala and a saint, who was a contemporary and friend of Mānaveda Zamorin, king of Kozhikode (1637 to 1648). His contribution covers the fields of Kāvya, Mīmāṁsā, grammar etc. and his chief works are: *Nārāyaṇīyaṃ* (a lengthy devotional poem in over a

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thousand verses in praise of god Nārāyaṇa of Guruvayur, a very popular work in Kerala which is widely studied and recited in South India), *Ajāmiḷa-moksha-prabandha*, a prose work, *Prakriyā-sarvasva* (a grammar, which is a comm. on the Sūtras of Pāṇini) and *Mānameyodaya* (q.v.; an important contribution to Mīmāṁsā) as co-author.

NĀRĀYAṆADĀSA, ADIBHATLA (fl. 20th cent.). A musical composer of Vijayanagara, who was one of the first to tr. into Sanskrit the *Rubāiyat of Omar Khayyam*.

NĀRĀYAṆADEVA, GAJAPATI VĪRAŚRĪ (fl. *c.* 1700). King of Parlakimidi, son of Padmanābha and author in Sanskrit of *Saṅgīta-nārāyaṇa* (4 chapters), dealing with music, dancing, musical instruments and musical compositions; the illustrations glorify the author himself.

NĀRĀYAṆA GURUSVĀMĪ (1857-1929). One of the saints of Kerala, who wrote 10 works in Sanskrit on philosophical topics; his chief works are: *Darśanamālā* and *Brahma-vidyā-pañchaka*.

NĀRĀYAṆA, K. A modern scholar, whose chief work is *Śaṅkara School of Vedānta*.

NĀRĀYAṆANA NAIR, C. A modern Sanskrit writer of Nemmara (Kerala State), who has rendered the Tamil epic *Śilapaddikāram* into a Sanskrit Kāvya of six cantos, entitled *Kannaki-kovalam* (Salem, 1955).

NĀRĀYAṆA PAṆḌITA (fl. 1st half of 17th cent.). A Sanskrit author of *Navaratna-parīkshā* (on jewels) and joint-author of *Mānameyodaya* (q.v.).

NĀRĀYAṆA PILLAI, P. K. (1910-). A Vedic scholar of Trivandrum, whose chief work is *Non-Ṛigvedic Mantras in the Marriage Ceremonies* (1965); his *Viśvabhānu* (1979; Universal Light) is a Mahākāvya in 21 cantos on the life and works of Svāmī Vivekānanda.

NĀRĀYAṆA RĀMA ĀCHĀRYA. A Sasnkrit scholar, who ed. the 8th edition of *Subhāshita-ratna-bhāṇḍāgāra* (1952; Gems of Sanskrit Poetry).

NĀRĀYAṆA ŚĀSTRĪ, BHAṬṬAŚRĪ (1860-1911). A versatile Sanskrit writer of Tanjore District, who bore the title Bhaṭṭaśrī and *Bālasarasvatī*. He wrote 92 dramas with themes embracing almost all Indian mythology as well as imagination. His chief dramas are: *Mithilīyam* (a 10-act drama on the story of *Rāmāyaṇa*), *Śarmishṭhā-vijayam* (in four Acts on the marriage of Yayāti and Śarmishṭhā), *Kalividhunanam* (in 10 Acts on the story of Nala), *Jaitrajaiya-ṭṛikam* (in 7 Acts) and *Sūramayūram* (7 Acts). His other works are: *Sundara-vijaya* (a poem in 24 cantos), *Gaurī-vilāsa-champū*, *Chintāmaṇi* (an Ākhyāyikā in three parts), *Āchārya-charita* (on the life of Śaṅkara in prose), *Naṭaka-dīpikā*, *Vimarśa* and *Kāvya-mīmāṁsā* (on rhetorics).

NĀRĀYAṆA ŚĀSTRĪ KHISTE. A Sanskrit writer, who was a Librarian of Sarasvati Bhavan at Kāśī. His *Vidvat-charita-pañchaka* (Benares, 1928), written in simple and elegant prose, interspersed with verses, describes the lives of five leading Mahāmahopādhyayas of Benares--Gaṅgādhara Śāstrī Manavalli, Kailāśachandra, Dāmodara Śāstrī, Śivakumāra Śāstrī and Rāmakṛishṇa (Tatya) Śāstrī.

NĀRĀYAṆA ŚĀSTRĪ, MEDHAŚRĪ (1882-1932). A Sanskrit writer of Rādhāmaṅgalam of the Sanskrit College at Tiruvayyaru near Tanjore, who wrote more than 108 works, which included 24 plays. His chief works are: *Maheśvarollāsa*, *Udāra-rāghava*, *Mukunda-manoratha* (all plays; the last one on

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the sports of Kṛishṇa), *Pushpa-panjara* (a Mahākāvya printed partly in Madras) and *Chaturvarga-sāra* (Srīraṅgam, 1922; a poem on Prastāvika, Śṛiṅgāra, Karuṇa and Śānta on the lines of Bhartṛihari's work and suggests a four-fold goal of life).

NĀRĀYAṆA ŚUKLA. A modern Sanskrit writer, whose chief work *Vainayakam* is a drama in 7 Acts and deals with the story of Gaṇeśa.

NĀRĀYAṆA SVĀMĪ (1869-1947). A Sanskrit scholar, whose chief works are comms. in Hindi on 11 principal Upanishads (1927 ff.); he founded the Ārya Vānaprastha Ashram, Jwālāpur (Hardwar) in 1928.

NĀRĀYAṆA TĪRTHA (fl. 1700). A Sanskrit writer of Godāvarī District and author of *Krishṇalīlā-taraṅgiṇī*, a musical composition, which embraces the story of Kṛishṇa in 12 *taraṅgas*. The musical modes and rhythmic time are specified and explanatory verses are inserted between the songs.

NĀRĀYAṆĪYAM. See *Nārāyaṇa Bhaṭṭa*.

NARENDRĀCHĀRYA (fl. 13th cent.). Supposed author of the Sanskrit *Sārasvata-vyākaraṇa* (q.v.).

NARENDRANĀTH. A modern Jaina scholar, whose chief work is *Historical Outlines of Jaina Philosophy*.

NARENDRAPRABHA. See *Udayaprabha Sūri*.

NAREŚVARA-PARĪKSHĀ. A Sanskrit philosophical work in three chapters by Sadyajyoti (q.v.). The sole available source of our knowledge about the Dualistic school of Kashmir Śaivism, it examines the nature of the individual soul and the Supreme Being.

NARIMAN, J.K. A Sanskrit scholar, whose chief work is *Literary History of Sanskrit Buddhism* (Bombay, 1919).

NARMAMĀLĀ. A Sanskrit satirical work by Kshemendra (q.v.), which satirises wicked persons, particularly the Kāyasthas, who oppress the people.

NĀṬAKA-CHANDRIKĀ. A Sanskrit work on dramaturgy by Rūpa Gosvāmin (q.v.), which in its composition, takes into account Bharata's *Nāṭya-śāstra* (q.v.), but rejects the *Sāhitya-darpaṇa*, being opposed to Bharata's views. Its 8 sections deal with: (1) general characteristics of a drama, (2) the hero, (3) the divisions of the Rūpaka, (4) elements in the action and their classification, (5) Arthopakshepakas and their divisions, (viz. Vishkambhaka, etc.), (6) divisions of acts and scenes, (7) distribution of dialects, and (8) styles of dramatic composition and their adaptation to the several Rasas. The illustrations are taken mostly from the Vaishṇava works.

NĀṬAKA - LAKSHAṆA - RATNAKOŚA. See *Nāṭaka-ratnakośa*.

NĀṬAKA-RATNAKOŚA. A Sanskrit work on dramaturgy by Sāgaranandin (q.v.), which brings together views of important writers on dramaturgy. The topics discussed are : *Rūpaka* and its ten varieties (1), Avasthās, dialects to be used, *Artha-prakṛitis* (2-5), *Upakshepakas, Sandhis, Patāksthānas, Vṛittis* (6-10), excellences of the hero (11), thirty-six *Nāṭya-lakshaṇas, Guṇas, Nāṭyālaṅkāras* (12-13), *Rasas* and *Bhāvas* (14-16), types of heroine and their excellences (17) and minor forms of drama (18). Apart from its importance of collection of various views on dramaturgy, the work cites a large number of dramatic and dramaturgic works.

NAṬĀṄKUŚAM. A Sanskrit work on drama-

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turgy, composed in about 14th cent., which contains an able discussion of Rasa and Abhinaya and their mutual relation; its author is not known.

NAṬARĀJA ŚĀSTRĪ (fl. 20th cent.). A Sanskrit writer of Tiruchi, whose *Siddha-vaidya* is a work on Tamil Āyurvedic school.

NATEŚA ŚĀSTRĪ, K.G. A modern Sanskrit writer, whose *Pariṇaya-mīmāṁsā* discusses early marriage, etc.

NAṬEŚA ŚĀSTRĪ, V.T. A modern Sanskrit author of *Dūra-deśagamana-prāyaśchittakarma* (Chidambaram, 1907), a polemical work on the subject of sea-travel.

NĀTHAMUNI (fl. 9th cent.). A Sanskrit writer on Vedānta and the author of the *Nyāya-tattva* and the *Yoga-rahasya*.

NATHAN, LEONARD. An American Indologist, who teaches in the University of California at Berkeley. He has tr. the *Meghadūta* under the title : *The Transport of Love—The Meghadūta of Kālidāsa* (Berkeley, 1976) and has written an article : 'Conjectures on a Structural Principle of Vedic Poetry' (*Comparative Literature*, Vol. 28, 1976).

NATHŪRĀMA PREMĪ. A Jaina scholar, whose chief Hindi work is *Jaina Sāhitya aur Itihāsa* (Bombay, 1942); he also ed. *Darśanasāra* (Bombay, 1920) and several other Jaina works.

NĀṬYADARPAṆA. A Sanskrit work on dramaturgy, composed by Rāmachandra (q.v.; fl. 12th cent.) and Guṇachandra.

The work is divided into four sections called *Vivekas*. The first, Nāṭaka-nirṇayaviveka, gives a complete description of the Nāṭaka; the next, Prakaraṇādyekādaśarūpa-nirṇayaviveka, deals with the remaining eleven forms of Sanskrit drama; Vṛitti (dramatic styles), Rasa (sentiment), Bhāva (emotion) and Abhinaya (gesture) are considered in the third Viveka; and the fourth deals with the Lakshaṇas (particulars) common to all Rūpakas (dramatic compositions). Rāmachandra divides dramatic compositions into twelve kinds, the eleventh being Nāṭikā (which other writers on dramaturgy take as an upa-rūpaka, a sub-variety) and the twelfth, Prakaraṇī, but no illustration is given of the last type. The work is also valuable in literary history for its quotations from various works of great merit, which are now lost.

NĀṬYAŚĀSTRA. A Sanskrit work ascribed to the sage Bharata, which, besides the earliest extant work on dramaturgy, is also the earliest work dealing with the topics of poetics. Discovered in a badly preserved form, it has two main recensions: the Northern or the later recension (of 37 chaps.) and the Southern or the earlier recension (of 36 chaps.). In its present form, the treatise is considered to be the result of additions by later hands. Though mostly composed in Ślokas, it partakes of some of the features of the sūtra style. Various dates between the 2nd cent. B.C. and 3rd cent. A.D. have been assigned by different scholars. Mātṛigupta (4th cent. A.D.), whom tradition makes contemporary or identical with Kālidāsa, seems to have written a comm. on it. The Prakrits recognised by the *Nāṭyaśāstra* are later than those of Aśvaghosha, for it recognises the use of the Ardha-Māgadhī which is not found in the plays other than those of Aśvaghosha and Bhāsa, and ignored the Māhārāshtrī which is freely used in the later classical dramas. The fact that Bhāsa violates some of the rules of Bharata suggests that in his time the *Nāṭyaśāstra* had not obtained much sanctity. Thus Keith suggests the 3rd cent. A.D. as a probable date of this work.

It is the most important and authoritative treatise on Sanskrit dramaturgy, for not very long after its composition, it seems to have

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been held in high esteem so that the succeeding writers have merely followed this old work. About the drama, it says that the Nāṭyaveda was creation of Brahmā himself. It further assigns to drama a very high status by ranking it as the fifth Veda. Then are discussed in an elaborate manner, the plot, the characters, and the sentiments which constitute the essentials of a drama. In this connection it describes the different divisions of the drama and their distinguishing characteristics and construction. It also deals with the gestures of the actors, the mode of delivery, and the dress and other equipment. It mentions that the dress and the make-up should always be appropriate to the *rasa* or *bhāva*, and that the correct way of speaking in the drama should be in consonance with the different emotions intended to be conveyed. The *Nāṭyaśāstra* also suggests in detail the use of the languages, especially about the assignment of the various forms of Prakrit to different characters. A brief grammatical account of Prakrit is set forth in Chap. 17, the earliest of its kind. It also gives a detailed description of the Pūrvaraṅga, a religious ceremony before the drama, but it has practically gone out of vogue in the classical drama.

The work also gives proper attention to the theatre and the scenery: there are mentioned three kinds of theatres, one for the gods and the other two, the rectangular and the triangular, obviously for the mortals. The role which the audience plays in the successful representation of a drama is also dealt with, which mentions that the audience should be clever and capable of appreciating the feelings and emotions expressed by the actors.

The work treats of poetics, metre (Chaps. 16 and 32), music and dance as they are concerned with the composition and representation of the drama. It develops an important doctrine of *rasa* or sentiment and accepts it as the essence of Kāvya, relegating *guṇa* and *alaṅkāra* to a subordinate role. It accepts eight sub-divisions of the sentiment, which is just a condition produced in the mind of the audience as a result of the emotions of the characters. It describes 36 *lakshaṇas* or embellishments of poetry (Kāvyavibhūshaṇāni), four poetic types, and ten poetic merits and faults. It does not distinguish between the *alaṅkāras* of *śabda* and *artha* but mentions the *Upamā* (with five sub-divisions), the *Rūpaka*, the *Dīpaka* and the *Yamaka* as the four *Nāṭakālaṅkāras*. In fact, it anticipates many of the concepts elaborated in later works on poetics.

The author, however, admits that as human nature affords immense variety, no hard and fast rules can be insisted upon by theorists and that the people themselves are the final authority.

NĀṬYA-ŚĀSTRA-SAṄGRAHA. A collection of Sanskrit texts on dramaturgy. made by Uṭaka Govindāchārya at the instance of Mahratta kings of Tanjore. If consists of two parts: the first part dealing with different movements of Aṅgas and the second consisting of texts culled from different sources.

NAVAPAYA. See *Jinachandra Gaṇin.*

NAVARATNA-PARĪKSHĀ. See *Nārāyaṇa Paṇḍita.*

NAVASĀHASĀṄKA-CHARITA. A Sanskrit epic by Padmagupta (q.v.), composed in 1005; it is a historical kāvya in 18 cantos, dealing with a purely imaginary story of the winning of the princess Śaśiprabhā with a covert reference to the history of his patron king Sindhurāja Navasāhasāṅka of Mālwā.

It treats of the marriage of king Sindhurāja, with the Nāga princess Śaśiprabhā. In one of his hunting excursions, the king shoots a deer with a golden chain on its neck, but it escapes; it is a pet of Śaśiprabhā and from the mark on the arrow, she recognises the name of the king. So in pursuit

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of the deer, the king in his turn sees a swan on a lake, with a pearl necklace hanging in its beak and when he takes hold of it, he sees the name of Śaśiprabhā engraved on the pearls. Thus the love dawns. Śaśiprabhā sends her miaden in search of the necklace and she interviews the king. The king is asked to invade Nāgaloka, capture and kill the demon Vajrāṅkuśa at his capital at Bhogavatī and bring the golden lotus from his pleasure pond; this the king easily accomplishes and the lovers are united.

The language is highly embellished, expression is original and verse melodious; an account of the Paramāra dynasty is given (XI. 64-102) in the epic.

NAVA-TATTVA-PRAKARAṆA. A Prakrit work in 14 verses by Jinachandragaṇī (q.v.), dealing with the nine fundamental truths of Jainism

NAYACHAKRA. See *Devasenāchārya.*

NAYACHANDRA (fl. 15th cent.). A Jaina Sanskrit writer, the spiritual grandson of Jayasiṁha Sūrī, who lived at the time of Vastupāla; a versatile genius, he wrote poetry in six languages. He composed a poem on Kumāra-nṛipati (Kumārapāla); his *Hammīra-kāvya* (q.v.) in 14 cantos describes the heroic deeds of Chauhāna Hammīra, who bravely fought with the Muslims at Ranthambhor.

NĀYĀ-DHAMMAKAHĀO. See *Aṅga.*

ṆĀYAKUMĀRA-CHARIU. See *Nāgakumāra-charita.*

NĀYANĀCHĀRYA (Varada; b. 1316). A Sanskrit poet, who was son of Vedāntadeśika or Venkaṭanātha. He was a great scholar and vanquished in debate the poet, Śākalya-malla at the court of Singabhūpāla (fl. *c.* 1330) He was also called Kumāra Vedānta-deśika. He then composed *Ratnapeṭikā*, a comm. on Vedāntadeśika's *Subhāshitanīvi*, and presented it to the king. Nāyanāchārya is the author of two poems: *Kokila-sandeśa* and *Śuka-sandeśa*; both these poems are on the model of the *Meghadūta.*

NAYANANDI MUNI. A Jaina Apabhraṁśa poet, pupil of Māṇikyanandi of the Kunda-kunda line of teachers, and author of *Sudaṁsana-chariu* (*Sudarśana-charita*), narrating in 12 *Sandhis* the life of Sudarśana, a Jaina religious hero. The poem was composed in 1043.

NAYA-SUNDARĪ. A Prakit drama of *Saṭṭaka* type by a Jaina author, who flourished in the reign of Akbar (16th cent.).

NAYATATTVĀLOKA. See *Nyāya-tattvāloka.*

NEEVAL Jr., WALTER G. A modern American Indologist, whose chief study is on Śrī-vaishṇava theological texts.

NEIL, R.A. A modern Indologist, who along with E.B. Cowell (1826-1903) carefully ed. the *Divyāvadāna* (1886).

NEISSER. A German Indologist, whose chief work is *Zum Wörterbuch des Ṛigveda* (a philological and etymological examination of important Ṛigvedic words, which was an improvement upon Grassmann's work); he has written also articles on Vedic grammar.

NELSON, DONALD A. A modern American Indologist, whose chief studies are on the *Bṛihatkathā* and the Tamil *Perumkathai.*

NEMIṆĀHA-CHARIU. See *Neminātha-charita.*

NEMINĀTHA-CHARITA (*Ṇemiṇāha-chariu*). An Apabhraṁśa poem of high merit by Haribhadra (1159), giving an account of Neminātha, a Tīrthaṅkara, of the Jainas. The legend

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of Neminātha is the same in all the presentations, but Haribhadra is at pains in depicting romantic scenes to the extent that the entire first half of the poem treats only of the previous birth of Nemi and Rājīmatī, and insufficient attention is devoted to the actual legend of the Tīrthaṅkara. Interwoven with the story is the *Sanatkumāra-charita*, which relates to the legend of the fourth Chakravartin, contemporaneous with the fifteenth Tīrthaṅkara. The *Saṇakumāra-chariu* (*Sanatkumāra-charita*), containing 343 Raḍḍā verses, constitutes verses 443 to 785 of the original; though the *Sanatkumāra-charita* forms a part of the *Neminātha-charita*, yet it is an independent work.

In the beginning of the work, the poet gives a description of the Jambu-dvīpa, Bharata-khaṇḍa and Gajapura (Hastināpura) in poetic language. Sanatkumāra, the son of the Rājā of Gajapura, sees a beautiful maiden with whom he falls in love. Once a fiery steed takes away Sanatkumāra; his friend starts in search of him and reaches as far as Mānasarovara. On his way, he meets many jungles and various seasons. From a *kinnarī*, he learns of Sanatkumāra; during the time Sanatkumāra marries many damsels. The maiden, with whom Sanatkumāra fell in love at Gajapura, has been abducted by a *yaksha* and is brought to Mānasarovara, where Sanatkumāra marries her also. After describing the luxurious life of Sanatkumāra, the poet goes on to narrate his heroic deeds. In the meanwhile, Archimāli, a Jaina *Bhikshu* tells Sanatkumāra his past births.

Again, Sanatkumāra marries many damsels but he returns to Gajapura after learning the sad plight of his parents from Mahendra, a friend of his. Aśvasena, Sanatkumāra's father, appoints the latter his successor and retires to the forest; Sanatkumāra earns the title *Chakravartī*; gods coronate him but he also retires to the forest. After passing an ascetic life for millions of years, Sanatkumāra attains heaven.

NEMINĀTHA-CHARITA (*Ṇemiṇāha-chariu*). A Prakrit poem by Maladhāri Hemachandra (11th cent.), who was an elder contemporary of the famous Hemachandra.

NEMINĀTHA-CHARITA (*Ṇemiṇāha-chariu*). An Apabhraṁśa poem by Lakhamadeva (Lakshmaṇadeva; q.v.), describing the life of Neminātha, in four cantos.

NEMINĀTHA-CHAÜPAI. An Apabhraṁśa poem by Vinayachandra Sūri, treating of the story of Neminātha. Its distinctive feature is the occurrence of Vārāmāsyā (i.e. description of the twelve months of the year) which was, perhaps, the model of *Vārāmāsyās* or Bārahamāsās of later vernaculars.

NEMINĀTHA-MAHĀKĀVYA. See *Kīrtirāja.*

NEMI-NIRVĀṆA. A Sanskrit poem by Vāgbhaṭa (q.v.; fl. 12th cent.), which deals with the life of Neminātha, a Jaina Tīrthaṅkara. See *Neminātha-charita.*

NETTI. See *Netti-pakaraṇa.*

NETTI-PAKARAṆA ('Book of Guidance'). A Pali work ascribed to Mahākachchāna, a disciple of Buddha, proclaimed as the best expounder of the word of the Master even in the *Majjhima-nikāya*. It is also called *Netti-Gandha* or simply *Netti* and is contemporaneous with the *Milinda-pañha.*

A treatise on the textual and exegetical methodology, it is to the Pāli canon what Yāska's *Nirukta* is to the Vedas. It is also the earliest work giving a systematic treatment of all the teachings of Buddha. The opening section, *Saṅgrahavāra*, is followed by another section called *Vibhāgavāra*, presenting a systematic treatment in three classified sub-sections called respectively *Uddesavāra*, *Niddesavāra* and *Paṭiniddesavāra*. A comm. on it was written by Dhammapāla in *c.* 5th cent. In Burma, it is regarded as

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belonging to the 'canonical' *Khuddaka-nikāya* (q.v.). According to Mrs. Rhys-Davids, the *Netti* is earlier than the last two books of the *Abhidhamma* (q.v.); E. Hardy assigns to it a date about the beginning of Christian era.

NETTI-PAKARAṆASSA-ATTHA-SAṀVAṆṆA-NĀ. A Pali comm. on *Netti-pakaraṇa* (q.v.), attributed to Dhammapāla (q.v.).

NEUGEBAUER, OTTO. A modern scholar, whose chief works are: The *Exact Sciences in Antiquity* (Princeton, 1952), *A History of Ancient Mathematical Astronomy* (3 Vols., 1975) and *The History of Ancient Astronomy : Problems and Methods.* See *Pingree, David.*

NEUMANN, K. E. (1865-1915). A German Indologist, whose chief works are the German tr. of *Dhammapada*, *Study in Sārasaṅgraha*, *Extracts from Udāna* (tr. into German), *Buddhistische Anthologie* (1891), *Der Lieder der Monche Und Nonnen Gotama Buddhos* (tr. of (*Thera-*, *Therī-gāthas*), tr. *of Majjhima-nikāya* (1902), *Suttanipāta* and of *Dīgha-nikāya.*

NEVE, FÉLIX. A French Indologist, whose monograph, *Essai sur le mythe des Ṛibhavas* (Paris, 1847) treats critically of the mythology relating to Ṛibhus which, according to him, represents the first apotheosis in the Veda, and incidentally of the whole Vedic mythology in general; he has appended to his monograph the Sanskrit text (with Sāyaṇa's comm.) and the French tr. of the Ṛigveda-hymns to Ṛibhus.

NEVELEVA, S.L. A modern Russian Indologist, who in her Russian book 'Mythology of Ancient Indian Epic (the Pantheon)' (1975), gives a detailed analysis of mythological ideas and images in the *Mahābhārata.* See *Kalyanov, V.I.*

NIBANDHA-SAṄGRAHA. A well-known Sanskrit comm. by Dallaṇa (q.v.) on the *Suśruta-saṁhitā* (q.v.).

NIDĀNA. A Sanskrit Āyurvedic work by Mādhavakara (q.v.), which deals with the diagnosis of diseases; also called *Rug-viniś-chaya, Gada-viniśchaya* or *Mādhava-nidāna.* This work, for the first time in the history of Indian medicine, treats of all diseases together and has often been laid under contribution by later writers such as Chakrapāṇidatta and Vaṅgasena (qq.v.); it enjoyed high popularity as is shown by numerous commentaries written on it.

NIDĀNA-KATHĀ ("Narrative of the Beginnings"). A Pali work in 3 sections, which preceded the *Jātakaṭṭhavaṇṇanā* (q.v.), the Jātaka comm. and formed part of it.

It consists of three sections: (1) the story of the "beginnings in the remote past" (*dūrenidāna*), from the existence of the later Buddha as Sumedha at the time of the Buddha Dīpaṅkara down to his re-birth in the heaven of the Tusita gods; (2) the story of the "beginnings in the not very remote past" (avidūrenidāna), beginning with the descent of Buddha from the heaven of the Tusita gods, and ending with the attainment of Bodhi, i.e., enlightenment; and (3) the story of the "beginnings in the present" (santikenidāna), relating the events from the enlightenment of Buddha down to the story of the magnificent donation of the merchant Anāthapiṇḍika.

The first section gives an account of the previous lives of the Buddha, its prose is continually interrupted by verses from the *Buddhavaṁsa* and *Chariyāpiṭaka*, with which it is directly connected and is, in the main, a mere commentary on an extract from these two texts. The second section describes how the Tusita gods importune Bodhisattva to be born again on earth, and gives the legends of Bodhisattva from his conception to the attainment of Bodhi, interwoven with numerous miraculous phenomena. The last section

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deals mainly with the first conversions. These three sections thus deal with the story of the Buddha from the time of Dīpaṅkara Buddha, to whom the future Buddha as Sumedha pays homage, up to the grant of Jetavana to the monastic order by the merchant Anāthapiṇḍika.

The work for the first time gives a connected account of the life of the Buddha and forms an essential part of the Jātaka commentary, representing an earlier phase in the development of the Buddha legends than the *Lalita-vistara* (q.v.) and similar Sanskrit works.

NIDĀNASŪTRA. Se *Vedāṅga* (Chhandas).

NIDDESA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

NIDHIKAṆḌA-SUTTA. A part of the *Khuddaka-pāṭha* (q.v.).

NIGAM SHARMĀ (1928-). A Sanskrit scholar, whose chief works are: *Ṛigveda meṅ Kāvya Tattva* (in Hindi; Poetic Elements in the *Ṛigveda*; 1981) and *Ṛik Sūkta Mañjarī* (comm. in Sanskrit and Hindi on about 125 Sūktas; 1981).

NIGHAṆṬU. Sanskrit glossaries or lists of rare and obscure words occurring in the Vedic hymns; semetimes ascribed to Yāska (q.v.). But, as Yāska himself says they were composed by the descendants of ancient sages for the easier understanding of the transmitted texts. The extant *Nighaṇṭu*, which is generally ascribed to Yāska, consists of three Kāṇḍas having five chapters. The first three Chaps., called *Naighaṇṭuka-kāṇḍa*, describe synonyms; the fourth Chap., in three parts, is called *Naigama* or *Ekapadika-kāṇḍa* and contains difficult words having more than one meaning; the last chapter, called *Daivata-kāṇḍa*, contains names of gods. The total number of words collected in this *Nighaṇṭu* is 1770.

NIGHAṆṬU. See *Dhanvantari.*

NIGHAṆṬUŚESHA. See *Abhidhāna-chintāmaṇi.*

NJHAR RANJAN RAY (*d.* 1981). A modern scholar, whose chief works are: *Brahmanical Gods in Burma* (1932), *Sanskrit Buddhism in Burma* (1938), and *Theravada Buddhism in Burma* (1947).

NIJENHUIS, E. TE. A Dutch Indologist, whose studies are on music : *Indian Music: History and Structure* (1974), *Musicological Literature* (in Sanskrit, 1974), and *The Rāgas of Somanātha* (2 Vols., 1976). He is at present engaged in the ed. of the Sanskrit text and Eng. tr. of *Saṅgītaśiromaṇi* and ed., comm. and Eng. tr. of Haripāla's *Saṅgīta-sudhākara.*

NIJJUTTI. General designation of the earliest comms on ancient Prakrit works.

NIKHILĀNANDA, S. A Vedic scholar, who ed. with a general introduction, Eng. tr., and notes in four parts (called selections) covering 11 principal Upanishads (1951-59).

NĪLAKAṆṬHA (fl. 17th cent.). Grandson of Nārāyaṇa Bhaṭṭa (q.v.) and one of the foremost Smṛiti-digest writers. His Smṛiti digests in Sanskrit are: *Vyavahāra-mayūkha, Saṁskāra-mayūkha, Prāyaśchitta-mayūkha* and *Pratishṭha-mayūkha.*

NĪLAKAṆṬHA. Perhaps a native of Kerala, he is the author of Sanskrit *Mātaṅga-līlā* (q.v.; a work on elephant-lore). His date is uncertain.

NĪLAKAṆṬHA. A Sanskrit author of *Tājika*, an astronomical work, written in 1587.

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NĪLAKAṆṬHA. A celebrated author in Sanskrit of one of the latest commentaries on the *Mahābhārata* (q.v.).

NĪLAKAṆṬHA DIKSHITA (fl. 1st half of 17th cent.). A versatile Sanskrit writer, son of Śrīnivāsa Dīkshita, grand-nephew of Appayya Dīkshita (qq.v.) and a disciple of Veṅkatatamakhi. A minister of Tirumalanāyaka of Madura, his chief works are: *Śivalīlārṇava* (a mahākāvya in 22 cantos, detailing the sixty-four līlās of god Hālasyanātha, by which name Śiva is worshipped at Madurā), *Gaṅgāvataraṇa* (in eight cantos describing the penance of Bhagīratha and the descent of the celestial Gaṅgā on the earth), *Nīlakaṇṭhavijaya-champū* (composed in 1637 on the legend of *Samudra-manthana*), *Nala-charita-nāṭaka* (a seven-act drama on the marriage of Nala and Damayantī) and *Paribhāshā-vṛitti* (q.v.; a grammatical work). In his *Chitra-mīmāṁsādoshadhikkāra*, he answered the criticism such as those of Jagannātha Paṇḍitarāja and justifies the views of Appayya Dīkshita. As a poet, his fancies are imaginative, his sentiments lofty and his language natural.

NĪLAKAṆṬHA PILLAI, N. A Sanskrit author of *Viśvāmitra* (Trivandrum, 1936), which contains stories in prose.

NĪLAKAṆṬHA ŚARMĀ, PUNNASSERI (1858-1935). A modern Sanskrit writer, whose chief works are: *Sāttvika-svapna* (a satire on the early political agitators: the shouting of diverse slogans and ideologies by different parties are made fun of here) and *Gairvani-vijaya* (pub. in the journal *Vijñāna-chintāmaṇi*, ed. by the author himself), which dramatises the sad state into which Sanskrit has fallen, revealed by characters, such as Brahmā, Sarasvatī, Ṛishis, Sanskrit, English and other Indian languages. He is well-known for his services in the propagation of Sanskrit in Kerala.

NĪLAKAṆṬHA ŚĀSTRĪ GORE. A Sanskrit Paṇḍita, whose *Śāstra-tattva-viniraṇaya* (Ujjain, 1951) was a reply to John Muir's *Mataparīkshā* against Hinduism; later on the Paṇḍita was converted to Christianity.

NĪLAKAṆṬHA ŚĀSTRĪ, K.A. A noted scholar, whose chief works are: *The Cholas* (Madras, 1925, 1937), *The Pandyan Kingdom* (London, 1929), *History of Śrīvijaya* (Madras, 1949), *South Indian Influence in the Far East* (Bombay, 1949), *Age of the Nandas and Mauryas* and *History of South India*.

NĪLAKAṆṬHA ŚĀSTRĪ, S. (1902-). Retired Professor of Sanskrit College, Trivandrum; he has rendered the Tamil *Kamba Rāmāyaṇa* into Sanskrit verse under the title *Śrī Rāmacharitam*. His other works are: *Ṛigveda-sūkta-vyākhyā*, *Sāvitrī* and *Dhvanyāloka-vyākhyā*.

NĪLAKAṆṬHA UNNI, K.S. A Sanskrit writer. whose *Viśuddha Nabī Charitram* is on the prophet of Islam.

NĪLAMATA-PURĀṆA. A Sanskrit work of the Mahātmya type, which mentions the sacred places of Kashmir and the legends connected with them. It is one of the sources drawn upon by Kalhaṇa for his *Rājataraṅgiṇī* (q.v.).

NIMĀI. See *Gaurāṅga*.

NIMBĀRKA (d. 2nd half of 12th cent.). A famous philosopher, reputed to be a pupil of Rāmānuja (q.v.). A Telugu Brāhmaṇa of Vaishṇava faith, he belonged to a village Nimba, identified with Nimbapura in the Bellary District. He lived at Vṛindāvana near Mathurā and the followers of his school are usually found in North India. His works in Sanskrit are: *Vedānta-pārijāta-saurabha* (a comm. on *Brahmasūtra*) and *Siddhānta-ratna*, also called *Daśa-ślokī* (summing up his system of Vedānta philosophy in ten verses; q.v.).

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His doctrine is called Dvaitādvaita.

Nimbārka is the founder of another school of Vaishṇavism supporting the cult of Bhakti against the doctrine of Māyā of Śaṅkarāchārya (see Rāmānujāchārya), whose doctrines resemble in some respects those of Rāmānuja school. But Nimbārka preached Bhakti in its original sense of love and gave exclusive prominence to the conception of Kṛishṇa attended by the cowherdesses headed by Rādhā. Rāmānuja's theory about the Supreme Soul being a composite personality and developing into the animate and inanimate world is not accepted by the Nimbārka school, according to which the Supreme Soul (God), the individual soul, and the inanimate world are both identical and at the same time distinct from one another. They are identical in the sense that the individual soul and the inanimate world are entirely dependent on God and have no independent existence. Nimbārka's theory is thus both monistic and pluralistic.

NIRAÑJANA PRASĀDA CHAKRAVARTI. A modern scholar, who has ed. Rājaśekhara's *Kāvyamīmāṁsā*; his other studies are on India and Central Asia, Indian Studies on Chinese Turkestan, and Indian Culture in Java and Sumātra (1927-57).

NIRAYĀVALIYĀO. See *Uvaṅga*.

NIRṆAYA-SINDHU. A well-known Sanskrit Smṛiti digest by Kamalākara (q.v.), also called *Nirṇaya-kamalākara*. A huge work, divided into three sections, it deals with: proper time for various religious acts, consecration of images, buying of cattle, Śrāddha, rites after death, rites for Satī and Sannyāsa, etc.

NIRUKTA. See *Yāska, Vedāṅga* (Nirukta),

NIRŪPAṆ VIDYĀLAṄKĀR (1924-). A Sanskrit scholar, whose chief works are: ed. of *Mudrārākshasa* and of *Abhijñāna-śākuntalam*.

NISĪHA. See *Chheya-sutta*.

NIŚĪTHA. See *Nisīha*.

NĪTI ADAVAL. A modern scholar, whose chief work is *The Story of King Udayana as gleaned from Sanskrit, Pali and Prakrit Sources*.

NĪTI-KALPATARU. A Sanskrit poetical work in 138 sections by Kshemendra (q.v.), which gives instructions on worldly wisdom and polity.

NĪTI-RATNĀKARA. Same as *Rājanīti-ratnākara*.

NĪTI-SĀRA. A Sanskrit work on polity by Kāmandaka (q.v.), based mainly on *Arthaśāstra* (q.v.); also called *Kāmandakīya-nītisāra*. Written in easy verses, divided into cantos like a Kāvya, it was perhaps composed in the first half of the 8th cent. by one Śekhara, whose family title was probably Kāmandaka. While it simplifies material of the *Arthaśāstra*, it introduces much didactic matter of its own.

NĪTI-ŚATAKA. See *Śataka-traya*.

NĪTIVĀKYĀMṚITA. A Sanskrit work by Somadeva (q.v.), which is a sort of comm. on Kauṭilya's *Arthaśāstra*. It seeks to advise kings to behave well and prudently rather than cunningly. This work, like the Smṛitis, enjoins the use of ordeal as does the *Arthaśāstra*.

NĪTIVARMAN. A Sanskrit poet and author of *Kīchaka-vadha* (q.v.); he flourished earlier than the 11th cent. in some eastern province of India.

NITTI-DOLCI. A French Indologist, whose chief work is *Les Grammarians Prakrits* (Paris, 1938; Eng. tr. of *Prakrit Grammarians* made by

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P. Jha, 1972), which surveys in a detailed manner the principal Prakrit grammars.

NITYA CHAITANYA YOGĪ. A modern scholar of Nārāyaṇa Gurukulam, Varakala, Kerala, whose two collections of lectures on Hindu philosophy have been published; he is also the author of *Beyond Cause and Effect*.

NITYĀNANDA BHĀRATĪ (fl. 20th cent.). A Sanskrit writer, associated with the Rāmakṛishṇa-Vivekānanda movement; he tr. *The Song of the Sannyāsin* by Vivekānanda into Sanskrit.

NITYANĀTHA (fl. 13th cent.). Author in Sanskrit of an Āyurvedic work, *Rasa-ratnākara* (q.v.); *Rasaratna-samuchchaya* (q.v.) is sometimes ascribed to him.

NIYAMASĀRA. A Prakrit work, attributed to Kundakunda, which lays down the discipline for one who seeks salvation.

NJAMMASCH (Mrs.). A German Indologist, who is dealing with the problems of the early Indian feudalism. She is a staff member of the Institute of History.

NOBEL, JOHANNES (1887-1960). A German Indologist, who ed. the Sanskrit text of an important Mahāyānasūtra, the *Suvarṇaprabhāsottama-sūtra* (1937); and in 1944, its Tibetan translation. In 1950, he pub. a *Tibetan-German-Sanskrit dictionary*, and in 1958 a tr. of I-tsing's version of the Tibetan tr. of that same version. He is the author of another work *Udrāyaṇa, König von Roruka* (ed., Wiesbaden, 1955) as aslo of an Index to Geldner's tr. of *Ṛigveda*, out of the material left by Geldner himself. He wrote also *Central Asia: The Connecting Link Between East and West*.

NOBILI, DE (1577-1656). An Italian Christian Missionary, who was the first European to direct his attention to Buddhist literature.

NOOTEN BAREND VAN. A modern Indologist, who has used the International Business Machine for literary and linguistic analysis of the *Sabhā-parvan* of the *Mahābhārata*. After producing a book on the *Mahābhārata*, he had been to Indonesia and India (Baroda) for a work on the *Rāmāyaṇa*. He at present teaches in the University of California at Berkeley, U.S.A.

NORMAN, H.C. A modern Indologist, whose chief work is ed. of *Dhammapada-aṭṭhakathā* (Pali Text Society, London, 1906-15) in 5 Vols. (Vol. V Indexes by Lakshmaṇa Shāstrī Tailang).

NORMAN, K.R. A modern specialist in Middle Indic studies, who in his 'Notes on the Gāndhārī Dharmapada' (*Indian Linguistics*, 1971) has shown that only very few revisions can be suggested in Brough's *Gāndhārī Dharmapada* (London, 1962). He made also new translations (with commentaries) of the *Theragāthā* and *Therīgāthā*, under the titles: *The Elders' Verses I* (London, 1969) and *The Elders' Verses II* (London, 1971), which mark great advance on Mrs. Rhys-Davids's translation; his work shows how Pali texts have to be tr. and studied. He has also pub. *Pali Tipiṭakam Concordance* (Vol. II. Pt. 8, 1972; Pt. 9, 1973). At present working in Cambridge University, he is engaged on a new ed. of the Inscriptions of Aśoka. For a number of years, he has been preparing a thoroughly revised ed. of the Pali Text Society's *Pali-English Dictionary*.

NOVIKOVA, V. ALEXANDROVNA (Mrs.). A Russian Indologist, who heads the Sanskrit section of the Oriental Department in the University of Leningrad; she is the author of a work on Bengali and Tagore, for which she

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was awarded a prize in Calcutta.

NṚISIṀHA (fl. early 18th cent.). A Sanskrit writer, son of Venkatakṛishṇa and author of *Anumiti-pariṇaya*, an allegorical drama in which Nyāya doctrine of inference is explained through the marriage of Anumiti, the daughter of Parāmarśa with Nyāyarasika.

NṚISIṀHA-PRASĀDA. A Sanskrit work from South India by Dalapati (q.v.), composed between 1490 and 1512. An encyclopaedia of Dharmaśāstra in 12 sections, the work derives its title from the deity who is invoked at the beginning of each section. The sections are: *Sāra, Saṁskāra, Āhnika, Śrāddha, Kālavyavahāra, Prāyaśchitta, Karmavipāka, Vrata, Dāna, Śānti, Tīrtha*, and *Pratishṭhā*.

NUNDO LAL DEY. A scholar, whose chief work *Geographical Dictionary of Ancient and Mediaeval India* (London, 1927) supplies, *inter alia*, epic and Purāṇic references to various place names, and identifies them; his *Rasātala or the Underworld* (Calcutta, 1925) refers, in addition, to western geographers.

NŪTANODANTOTSA. A Sanskrit work (Calcutta, 1839), which is a description of England based on Miss Bird's work.

NYĀNASAPONIKA MAHĀTHERA (Siegmund Feniger; 1901-). A German Indologist, whose chief works are: *Heart of Buddhist Meditation, Abhidhamma Studies, Satipaṭṭhāna*, ed. of *Suttanipāta* and of *Dhammasaṅgaṇī*.

NYĀNASATTA MAHĀTHERA (M. Novosad; 1908-). An American Indologist, whose chief work is *Basic Tenets of Buddhism*.

NYĀNATILOKA MAHĀTHERA (A.W.F. Gueth; 1878-1957). A German Indologist, whose chief works are: *The World of the Buddha, The Guide through the Abhidhamma, The Path to Deliverance, Fundamentals of Buddhism, Buddhist Dictionary, Four Buddhist Essays* and tr. of *Visuddhimagga, Aṅguttara-nikāya, Milinda-pañha, Puggalapaññatti*, etc.

NYĀSA (*Kāśikā-vivaraṇa-pañjikā*). A Sanskrit comm. on the famous grammatical treatise, *Kāśikā-vṛitti* (q.v.), which in itself is a celebrated comm. on the *Ashtādhyāyī* (q.v.). It was composed by the Buddhist Jinendrabuddhi in *c.* 700.

NYĀSA. See *Mukhamatta-dīpanī*.

NYĀSA. See *Vimalabuddhi*.

NYĀSA. See *Prabhāchandrāchārya*.

NYĀYA-BINDU. A Sanskrit work on Nyāya philosophy by the Buddhist logician Dharmakīrti (q.v.). Defending Diṅnāga as against Uddyotakara (qq.v.), the work explains that names and relations are imposed by the mind, while the senses reveal the objects accurately, unless they are themselves perverted. It was shortly afterwards commented upon by Dharmottara, which again was commented upon by Mallavādin.

NYĀYA-BHĀSHYA. An exposition in Sanskrit by Vātasyāyana (2) of Gotama's *Nyāya-sūtra*. Resembling the *Mahābhāshya* in style, it propounds modifications of the *Sūtra* in short sentences comparable to the *Vārtikas* in the *Ashṭādhyāyī*.

NYĀYA-DARŚANA. See *Nyāya-sūtra*.

NYĀYA-KALIKĀ. A Sanskrit work on Nyāya philosophy by Jayanta (q.v.), which is a comm. on Bhāsarvajña's *Nyāya-sāra* (q.v.); it is meant for beginners.

NYĀYA-KANDALĪ. A well-known Sanskrit work on Nyāya-vaiśeshika philosophy, by Śrīdhara Bhaṭṭa (q.v.), which is a comm. on the *Padārtha-dharma-saṅgraha* (q.v.). The

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theistic interpretation of the Nyāya-vaiśeshika view is perhaps for the first time set forth in this work.

NYĀYA-KOŚA. A Sanskrit dictionary of technical terms used mainly in Indian philosophy; it is written by V. Jhalakīkara.

NYĀYAKUSUMĀÑJALI (*Kusumāñjali*). A Sanskrit work on Nyāya philosophy by Udayana (q.v.), in which the author seeks to prove the existence of God from the Nyāya point of view. It comprises 72 kārikās with the author's own comm. in prose thereon. In this work, Udayana criticises not only the aesthetic doctrine of the Mīmāṁsakas, but also the theories of causation propounded by the Sāṅkhyas, the Vedāntins and the Buddhists.

NYĀYA-MĀLĀ-VISTARA. See *Jaiminīya-nyāya-mālā-vistara.*

NYĀYA-MAÑJARĪ. A Sanskrit work on Nyāya philosophy by Jayanta (q.v.), in which is minutely discussed the nature of words and their meaning. 'He rejects the *Anvitābhidhāna-vāda* of the Mīmāṁsakas of the Prabhākara school, and partially accepts the *Abhihitānvaya-vāda* of the Bhāṭṭa school of Mīmāṁsakas amending the latter view by recognising Tātparya as a function...Jayanta rejects the idea of *Sphota*, and criticises the doctrine of *Apoha*, *Kshaṇabhaṅga*, *Śrutyaprāmāṇya* and *Iśvara-bhaṅga.* He criticises also the Buddhists' denial of soul and their doctrine of the unreality of the external world. The Buddhist view that there are only two means of valid knowledge, viz., perception and inference, is also refuted by him.'

NYĀYA-NIRṆAYA. A famous Sanskrit treatise on *Advaita*, written by Ānandagiri (q.v.).

NYĀYA-PRAVEŚA. A Sanskrit work as an introduction to logic, attributed to Diṅnāga (q.v.) or to Śaṅkarasvāmin.

NYĀYA-SĀRA. A short tract in Sanskrit on logic by Bhāsarvajña (q.v.), which deals with only Pramāṇas or sources of valid knowledge.

NYĀYA-SŪTRA. The earlist Sanskrit work on Nyāya philosophy, ascribed to Gotama by some, to Akshapāda by others, while yet others believe that Gotama and Akshapāda were identical. Divided into five books, each of two sections, the contents are: enumeration of the 16 topics to be dealt with in the other four books (Bk. I), nature of doubt, means of proof and their validity (II), nature of self, body, senses, their objects, cognition and mind (III), volition, sorrow, suffering and liberation (IV), and unreal objections and occasions for rebuke (V). The earlier portion of the work is assigned to the 3rd cent. B.C., while the later portion appears to be of the post-Christian era. See *Pakshila-svamin Vātsyāyana*, *Nyāyakusumāñjali*, *Nyāya-mañjarī.*

NYĀYA-TATTVĀLOKA. A highly authoritative Sanskrit comm., also called simply *Tattvāloka*, written by Vāchaspati Miśra on Gotama's *Nyāya-sūtra* (q.v.).

NYĀYA-VĀRTIKA. A Sanskrit work by Uddyotakara (q.v.), which explains the *Nyāya-sūtra* (q.v.) and Vātsyāyana's *Bhāshya* thereon, and defends Vātsyāyana (q.v.) against the attacks of Diṅnāga (q.v.).

NYĀYĀVATĀRA. See *Siddhasena Divākara.*

NYĀYA-VINIŚCHAYA. See *Akalaṅka.*

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OBERHAMMER, G. A modern Austrian Indologist, who is engaged in the collection of materials for the history of Viśishṭādvaita school. His chief work is on Yoga (Wien, 1977); he has also ed. proceedings of two symposiums: on the concept of revelation in Indian religions (Wien, 1974) and on transcendental experience and salvation in Indian systems (Wien, 1978). A researcher on Hindu systems of philosophy, he at present works in the Institute of Indology of Vienna University.

OBERMILLER, EUGENE (1901-35). A pioneer in Russian Indology, who tr. from the Tibetan the *Uttaratantra* or *Ratnagotravibhāga* (1931). His main work is devoted to the doctrine of Prajñāpāramitā as expounded in the *Abhisamayālaṅkāra*. No one before him has studied works on such a large scale. He is the author also of *History of Buddhism* (1935).

O'CONNOR, JUNE. A modern American scholar, whose chief work is *The Quest for Political and Spiritual Liberation: A Study in the Thought of Sri Aurobindo Ghose* (Cranbury, 1977).

ODDIE, G.A. An American scholar, whose chief work is *Religion in South Asia: Religious Conversion and Revival Movements in South Asia in Mediaeval and Modern Times* (ed., Columbia, 1977).

OḌEYADEVA (fl. 12th cent.?). A Digambara Jaina Sanskrit poet, whose title was *Vādībhasiṁha* or a lion to the elephants of counter disputants. A pupil of Pushpasena, whom he lauds in the usual exaggerated style, he is the author of two works: *Gadyachintāmaṇi* and *Kshatrachūḍāmaṇi* (qq.v.).

OERTEL, H. A German Indologist, who was a specialist in Veda and particularly the Brāhmṇas; his chief studies are: ed. of *Jaiminīya or Talavakāra-brāhmaṇa* (1921), study on *Śāṭyāyana-brāhmaṇa* (1897) (both of *Sāmaveda*), *Zur Kapishṭhala-kaṭha-saṁhitā* (Munich, 1934) and *Syntax of Cases in the Narrative and Descriptive Prose of the Brāhmaṇas*.

O'FLAHERTY, WENDY DONIGER. A modern Indologist, who teaches in the University of Chicago; her chief works are: *Asceticism and Eroticism in the Mythology of Śiva* (London, 1973), *Hindu Mythology* (Penguin Books, 1975), *The Origins of Evil in Hindu Mythology* (Berkeley, 1977), *Sexual Metaphors and Animal Symbols in Indian Mythology* and *The Ṛigveda* (1981; a select collection of hymns).

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OGETI PARĪKSHIT ŚARMĀ. A modern Sanskrit poet, whose *Lalitagīta-laharī* is a collection of Sanskrit songs, not on the usual devotional themes, but on nature, seasons, scenes of beauty and lyrical moods.

OGHA-NIRYUKTI. See *Piṇḍa-nijjutti.*

OGIBENIN, B.L. A modern Russian Indologist, whose study is on Vedic Mythology; he is associated with the Oriental Institute, Moscow.

OHA-NIJJUTTI. See *Piṇḍa-nijjutti.*

OHA-SĀMĀYĀRI. Same as *Oha-nijjutti* (q.v.).

OJIHARA, Y. A leading modern Japanese scholar, whose special field of study is Pāṇian grammar. He is a Vice-President of the International Association of Sanskrit Studies Bureau.

OLDENBERG, HERMANN (1854-1920). A celebrated German Indologist, whose chief works are: ed. and Eng. tr. of *Vinaya-piṭaka Texts*; *Pāṭimokkha*, *Mahāvagga*, *Chullavagga* (1879-83; all jointly with T.W. Rhys-Davids), and all pub. under the Sacred Books of the East Series, ed. and Eng. tr. of *Dīpavaṁsa* (1879), ed. of *Theragāthā* and *Therīgathā* (both with Pischel), *Buddha Sein Leben, seine Lebre, seine Gemeinde* (on the Buddha, 1881; considered to be his greatest work, tr. into English by W. Hoey), *Buddhistische Studien* (1898; studies of Buddhist texts from the point of their style), *Aus dem alten Indien* (Berlin, 1910), *Die Lebre der Upanishaden und die Anfänge des Buddhismus* (1915; in which he denied any relation between Sāṅkhya philosophy and Buddhism), *Die Religion de Buddha* (1917), a *Catalogue of Pali MSS. in India Office Library* (London, 1882) and *Reden des Buddha* (München, 1922).

Oldenberg is of the opinion that the majority of the Buddhist sacred texts were compiled before the Council at Veśālī about 380 B.C. and that these texts were transmitted to Ceylon without undergoing such profound changes as those to which the texts of other schools were subjected.

In the field of Vedic studies, he pub. in 1905 a review of the work done; he tr. the Agni hymns of the *Ṛigveda* from the first five Maṇḍalas; he wrote: *Ṛigveda text-critische und exegetische Noten* (2 Vols., 1909-12; discussing Ṛigvedic words, grammar and phonetics), the *Religion des Veda* (2 Pts., 1894; 1st Pt. dealing with Vedic Mythology and the 2nd with Vedic Ritual, for Oldenberg believed that knowledge of ritual is absolutely essential in understanding Vedic religion), a history of Ancient Indian literature in German (1903) and ed. with German tr. of *Śāṅkhāyana-gṛihya-sūtra*, a work on Vedic metre and a book on Brāhmaṇa. For the Sacred Books of the East Series, he tr. into English *The Gṛihya-sūtras* (2 Vols.; *Śāṅkhāyana*, *Āśvalāyana*. *Pāraskara*, *Khādira*, *Gobhila*, *Hiraṇyakeśin* and *Āpastamba Gṛihya-sūtras* by Oldenberg and *Āpastamba's Yajña-paribhāshā* by Max Müller) and *Vedic Hymns* (Pt. II; Hymns to Agni from *Ṛigveda*).

Oldenberg believes that Vedic religion is undoubtedly an Indian religion but it has close affinity with the ancient Iranian religion and a distant relation with Indo-European religious traditions.

OLDENBURG, SERGE D' (1863-1934). A Russian Indologist, who pub. Sanskrit fragments from Kashgar. He also led two expeditions to Central Asia between 1909 and 1945 for procuring Buddhist manuscripts. He pub. many writings on Buddhist tales and Buddhist iconography; several of his articles were tr. into English during the eighteen-nineties. He founded also the *Bibliotheca Buddhica*, in which series many well-known scholars pub. editions of texts.

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OLIVELLE, PATRICK. A modern Austrian Indologist, whose chief work is the critical ed. with Introduction, annotated tr. and appendices of *Vāsudevāśrama Yatidharma-prakāśa* (A Treatise on World Renunciation; Pt. I: Text, Wien, 1976; Pt. II: Tr. 1977). He at present teaches in the Indiana University, U.S.A. and his special field of study is Hinduism, Sanskrit religious literature and Buddhism.

OMAN, J.C. A modern scholar, whose chief work is *Mystics, Ascetics and Saints of India* (London, 1903).

ORANSKAYA, T.I. A modern Russian Indologist, whose contribution 'Towards the Reconstruction of the Vedic Mitra and Varuṇa' ('A collection of the articles by the students of the Leningrad State University, 1973, No. 1') discusses Vedic mythology and cosmogony.

OSIPOV, Y.M. A modern Russian Indologist, who, in his articles, has discussed the problems of historical and cultural connections between Ancient India and Burma, Cambodia and Thailand.

OTTO, RUDOLPH. A German Indologist, whose chief work *Gottheit und Gottheiten der Arier* (1932) discusses Aryan deities and divine powers in the light of development of religion.

OTTUR UNNI NAMBUTIRIPPAD. A modern Sanskrit poet, whose *Rāmakṛishṇa-karṇāmṛita*, a poem in 280 verses, deals with the life and teachings of Rāmakṛishṇa Paramahaṁsa; he has also composed poems on Kṛishṇa-bhakti.

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PACHEINER, VLASTA. A modern Indologist of Yugoslavia, who has pub. in Slovenian 'A Selection of Sanskrit Poetry' (Ljubljana, 1973) and has tr. *Ṛitusaṁhāra* and *Meghadūta* of Kālidāsa (Ljubljana, 1974).

PADA-CHANDRIKĀ. A famous Sanskrit comm. by Bṛihaspati Rāyamukuṭa (q.v.) on *Amarakośa* (q.v); written in 1431, it cites the *Tīkā-sarvasva* of Sarvānanda.

PĀDALIPTA (fl. before 5th cent.). A Prakrit writer and author of the *Taraṅgavatī-kathā* (q.v.; no longer extant; a religious romance) and a comm. on a Prakīrṇaka called *Jyotishkaraṇḍaka*; Malayagiri mentions this comm. in his Ṭīkā of this work. According to Leumann, Pādalipta lived in 2nd or 3rd cent. A.D.

PADA-MAÑJARĪ. A Sanskrit comm. by Haradatta (q.v.), on the *Kāśikā*, which appears to be based partly on Kaiyaṭa's *Mahābhāshya-pradīpa* (q.v.).

PADĀRTHA-DHARMA-SAṄGRAHA. A Sanskrit work on Vaiśeshika philosophy by Praśastapāda (q.v.), which is not only a comm. on the *Vaiśeshika-sūtra* but an entirely novel exposition of the subject with important additions.

PADARŪPA-SIDDHI. Also called *Rūpa-siddhi*, it is a Pali grammar by Buddhapriya (q.v.); it consists of seven chapters and is written in the manner of Kachchāyana's grammar from which it differs in the fact that it deals with *Kitaka* and *Unādi* affixes in the same chapter (VII). There is a comm. on it called *Rūpasiddhi-tīkā*, ascribed to Dīpaṅkara.

PADA-SĀDHANA. A Pali grammatical compendium of the system of Moggallāna, written by Piyadassi (q.v.); there is a comm. on it by Rāhula Thera. It is more or less a summary of *Moggallāyana-vyākaraṇa* (q.v.).

PĀDA-TĀḌITAKA. See *Chaturbhāṇī*.

PADMA-CHARITA. See *Paüma-chariü*.

PADMAGUPTA (*alias* Parimala; fl. *c.* 1000). A Sanskrit poet, son of Mṛigāṅkagupta and a devotee of Śiva. An admirer of Kālidāsa and in descriptive imagery, second to him, he is the author of the *Navasāhasāṅka-charita* (1005; q.v.); the poet is mentioned by Bhoja, Kshemendra and Vardhamāna.

PADMAKĪRTI (fl. 10th or 11th cent.). A Jaina Apabhraṁśa poet and author of *Pārśva-purāṇa* (*Pāsanāha-chariü* or *Pāsapurāṇu*), a work describing in 18 *Sandhis* the life of Pārśvanātha, the 23rd Jaina Tīrthaṅkara. The

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spiritual precursors of the poet were Chandrasena, Mādhavasena and Jinasena; the poem was completed in 942.

PADMANĀBHĀCHĀRYA. A modern scholar, whose chief work is *Life and Teachings of Śrī Mādhva*.

PADMANĀBHA DATTA (fl. 2nd half of 14th cent.). A native of Mithilā or Bengal, whose works in Sanskrit are: *Supadma-vyākaraṇa* (q.v.; 1375, a grammar very popular in Bengal), *Chhandoratna* (on metrics), *Bhūri-prayoga* (a lexicon having a bigger portion of homonyms and smaller of synonyms) and *Āchāra-chandrikā* (on Smṛiti); he himself wrote on his grammar a comm. entitled *Supadma-pañjikā*. Son of Dāmodara Datta and grandson of Śrīdatta, he is to be distinguished from another author of this name, son of Gaṇeśvara and grandson of Śrīpati, who wrote for the school the *Pṛishodarādi-vṛitti* in 1374. Some scholars are of the view that *Supadma-vyākaraṇa* and *Pṛishodarādi-vṛitti* are works of a single author.

PADMANĀBHA MIŚRA. A Sanskrit writer, who was engaged by Rāṇī Durgāvatī to write a seven-volume Smṛiti digest named after her as *Durgāvatī-prakāśa*, but could complete only the first part before her death in 1564.

PADMĀNANDA-MAHĀKĀVYA. See *Amara-chandra*.

PADMANĀTH S. JAINI. An Indian scholar, who teaches in the University of California at Berkeley. He specialises on Brāhmaṇism and Hinduism, Indian Buddhism and Jainism and other heterdox systems.

PADMAPĀDA (fl. 8-9th cent.). A pupil of Śaṅkarāchārya and author in Sanskrit of *Pañchapādikā* (q.v.), an exposition of Śaṅkara's system of philosophy.

PADMA-PRĀBHṚITAKA. See *Chaturbhāṇī*

PADMA-PURĀṆA. See *Purāṇa*.

PADMA-PURĀṆA. A Jaina Sanskrit version of the *Rāmāyaṇa* by Ravisheṇa (q.v.), composed in 678.

The story of Rāma as narrated here differs in many material points from that of Vālmīki's *Rāmāyaṇa*: Rāma and Rāvaṇa are both claimed here to have followed Jaina religion; Lakshmaṇa is stated not to have been a full brother of Śatrughna, but son of a fourth wife of Daśaratha, Suprabhā by name. Sītā is born from the human womb of the queen of Videha, while Daśaratha does not die on account of the banishment of Rāma; he is represented to have become disgusted with the ways of the world and he retires to the forest to practise penance. Bāli, Sugrīva and Hanumān are not of any monkey race, but are powerful rulers of the forest regions. Rāma never kills Bāli; the latter of his free will relinquishes the throne in favour of his younger brother Sugrīva and himself becomes an ascetic. Rāvaṇa is not a Brāhmaṇa, but a Kshatriya and meets his death not at the hands of Rāma but those of his younger brother Lakshmaṇa; the latter recovers from the effects of Rāvaṇa's Śakti not by life-giving drug but by the presence of a virtuous lady Visalya, who afterwards becomes his wife.

PADMA-PURĀṆA. An Apabhraṁśa work by Raidhu, describing the Jaina version of the *Rāmāyaṇa*.

PADMARĀJA PAṆḌIT. A Sanskrit biography of a European Orientalist, Lewis Rice (Bangalore, 1905).

PADMARĀJIAH, Y.J. A modern scholar, whose chief work is: *A Comparative Study of the Jaina Theories of Reality and Knowledge* (Bombay, 1963).

PADMAŚRĪ-CHARITA. See *Paümasiri-charita*.

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PADYACHŪḌĀMAṆI. A Sanskrit Mahākāvya in 10 cantos, by Buddhaghosha (q.v.), dealing with the life of Buddha; the story differs in some details from the narrative in the *Lalitavistara* and *Buddhacharita* (qq.v.).

Śuddhodhana of the Śākya race, who rules at Kapila, being issueless, performs penance; meanwhile the Lord of the Tusita world resolves at the instance of the gods to enter the womb of Māyādevī, the queen of Śuddhodhana. The birth of the son Siddhārtha is attended with supernatural phenomena. After due performance of the natal ceremonies, arrangements are made for his boyish sports, and for his education. As he grows, he is installed as the heir-apparent, and is married to the daughter of the king of the Koliya country. The king takes particular care to make ample provision for his son's enjoyments in the various seasons of the year. One day he sees an old man, an afflicted person, and a corpse. On questioning the charioteer, he learns the nature of the ills to which the human body is liable and desires to return home. Suddenly he resolves to renounce his royal home, travels 30 Yojanas, crosses the river Anavama, dismisses his attendants and puts on the ascetic robe. He practises severe austerities and lives by begging his food in the Bimbasāra city. Failing to attain salvation, he thinks over the means of securing it. Sitting under a banyan tree, he receives Payasa from a woman, proceeds to the Nairanjara river and eats the food. After spending the day in the dense Śāla forest, he goes to the Bodhi tree in the evening and seats himself there on a miraculously provided seat. The gods eulogise Buddha and Manmatha, the god of love, learning the news, resolves to conquer him. Manmatha's army first delivers the attack but fails to make any advance. Manmatha then makes a personal attack which is repulsed. As a last resort he sends his women, who perform dexterous dances before Buddha and try their utmost to captivate and overpower him, but fail. Thus comes to be firmly established the supreme sovereignty of the great Siddhārtha.

PADYĀVALĪ. A Sanskrit anthology in 386 verses, compiled by Rūpa Gosvāmin (q.v) from the works of over 125 poets including those of Rūpa himself; the verses relate to Kṛishṇa-līlā or Kṛishṇa-bhakti and have been arranged in accordance with the various aspects of Kṛishṇa-bhakti and the different episodes of the erotic career of Kṛishṇa. The arrangement of sections generally conforms to the rhetorical classification of the Vaishṇava Rasa-śāstra.

PAHĀḌIYĀ, S.M. A modern scholar, whose chief work is *Buddhism in Mālwā.*

PĀHUḌA-DOHĀ. A Jaina Apabhraṁśa poetical work in *Dohā* metre by Rāmasiṁha Muni (q.v.), in which such technical terms as *Saguṇa*, *Nirguṇa*, *Akshara*, etc. have been used.

PAIṆṆA (*Prakīrṇakas* or 'scattered pieces'). Jaina canonical works in Prakrit, which form part of the *Sidhānta*; for detailed information, see *Siddhānta.* Corresponding to Vedic Pariśishṭas, these are ten in number; mostly metrical, they deal with various matters relating to Jainism. The Paiṇṇa works are as under:—

(*i*) *Vīrathaa* (*Vīrastava*). The first work of Paiṇṇa class, which, in its 43 verses, enumerates the names of Mahāvīra.

(*ii*) *Āura-pachchakkhāṇa* (*Āturapratyākhyāna*). The second work of the Paiṇṇa class, written by Vīrabhadra Sūri, according to some scholars. Also called *Bṛihadāturapratyākhyāna*, it deals in 84 verses with the sick man's refusal of the pleasures of life.

(*iii*) *Mahā-pachchakkhāna* (*Mahā-pratyākhyāna*). The third work of the Paiṇṇa class, which, in its 143 verses, deals with confession

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and renunciation.

(*iv*) *Saṁthāra* (*Saṁstāra*). 'The pallet of straw', upon which the sage, sick unto death, stretches himself in order to meditate; a Paiṇṇa work in 122 verses.

(*v*) *Taṁdula-Veyāliya* (*Tandula-vaitālika*). A work of the Paiṇṇa class, in mixed verse and prose, which is a dialogue between Mahāvīra and Goyama on physiology and anatomy.

(*vi*) *Chaṁdā-vijjhaya* or *Chaṁdā-vejjhagā*. The sixth work of the Paiṇṇa class, which is a poem in 174 verses. Dealing with the teachers and pupils and with discipline in general, it also narrates how one should behave at the time of death.

(*vii*) *Gachchhāyāra*. The seventh work of the Paiṇṇa class, which is in 138 *gāthās*. An extract from the *Mahānisīha* and *Vavahāra Chheya-suttas*, it contains rules of life for teachers, monks and nuns; there are several commentaries on it.

(*viii*) *Gaṇivijja* (*Gaṇi-vidyā*). The eighth work of the Paiṇṇa in 86 verses, which treats of astrology.

(*ix*) *Deviṁdathaa* (*Devendrastava*). A work of the Paiṇṇa class, which, in its 300 verses, contains a classification of the kings of gods, according to their groups, residences, etc.

(*x*) *Maraṇa-samāhī* (*Maraṇa-samādhī*). A tenth Paiṇṇa work, which is 'death-meditation'.

Sometimes, not only 10, but 12, 20 or more texts are counted among the Paiṇṇas. According to one tradition, there were no less than 84,000 Prakīrṇakas of each one of the pupils of Ṛishabha and 14,000 of each one of the 14,000 Sādhus who had been taught by Mahāvīra himself; two more Paiṇṇa works are as under:—

(*xi*) *Chaüsaraṇa* (*Chatuḥśaraṇa*). A work of the Paiṇṇa class, which consists of 63 verses and is attributed to Vīrabhadda (Vīrabhadra). After describing the six duties for the purification of one's mode of life, it deals with the prayers by means of which one may take the 'four-fold refuge', viz., austerity, merit, conduct and mental abstraction; Jaina monks recite it during Paḍikkamaṇa.

(*xii*) *Bhattaparinnā* (*Bhakta-paryanā*). A work of the Paiṇṇa class; in its 172 verses, it deals with food.

PAIPPALĀDA-SAṀHITĀ. See *Veda* (*Atharvaveda*).

PAIṬHĪNASI. Perhaps an ancient Sanskrit writer of Dharma-sūtra; his date is uncertain.

PAIYALACHCHHĪ-NĀMAMĀLĀ. A Prakrit dictionary by Dhanapāla (q.v.), written in A.D. 972-73 for the use of his sister, Sundarī.

PAJJAMADHU. A Śalāka type of Pali work in 104 verses by Buddhappiya or Buddhapriya, composed in 13th century. It describes and praises the graceful appearance and knowledge of the Buddha as also eulogises *Saṅgha* and *Nirvāṇa*; its diction is highly Sanskritised.

PAJJOSAVANĀKAPPA. Complete title of Prakrit *Kalpasūtra*.

PAJJUṆṆA-KAHĀ (*Pradyumna-kathā*). An Apabhraṁśa poem in 15 cantos, describing the life of Pradyumna Kumāra, son of Kṛishṇa and the 21st Kāmadeva out of the 24 recognised in Jaina hierarchy of remarkable persons. The first 8 cantos were composed by Siddha (early 10th cent.); the rest seven cantos were completed after Siddha's death by Siṁha.

PĀKA-DARPAṆA. A Sanskrit manual of cookery, ascribed to Mahārājā Nala; its date is not certain.

PAKKHĪ. See *Piṇḍa-nijjutti*.

PAKSHADHARA MIŚRA (fl. probably 15th cent.). An outstanding Sanskrit writer on

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neo-logic in Mithilā, whose real name was Jayadeva. His famous work is *Āloka* (q.v.; a comm. on Gaṅgeśa's *Tattva-chintāmaṇi*); his other works are : *Dravyaviveka* (a comm. on the *Dravya-prakāśa* of Vaidhamana), *Līlāvatī-viveka* (a scholium of *Nyāyalīlāvatī* of Śrīvallabhāchārya), *Tippaṇī* (on *Tattvachintāmaṇi*) and *Śaśadharavyākhyā*. His Smṛiti work is called *Tithichandrikā*; the drama, *Prasannarāghava* (q.v.) is ascribed by some scholars to him.

PĀKSHIKA-SŪTRAS. See *Piṇḍa-nijjutti*.

PAKSHILA - SVĀMĪN VĀTSYĀYANA See *Vātsyāyana*.

PĀLA-GOPĀLA-KATHĀNAKA. A Sanskrit didactic tale by Jinakīrti, composed perhaps in the 15th century. Of Jaina origin, it tells of a woman who accused a youth of outraging her modesty on account of his refusing her overtures; it is of the nature of a fantastic fairy tale.

PĀLAKĀPYA. Name of a sage, to whom tradition attributes Sanskrit *Hastyāyurveda* (q.v.), a medical work on elephants; his date is uncertain.

PĀLITTA SŪRI. Same as *Pādaliptа-Sūri* (q.v.).

PALOME, EDGAR C. A modern Belgian linguist, who has specialised in Indo-European including Hittite and the Anatolian and African languages, on all of which he has many papers and publications. In 1968, he spoke at the annual meeting of the Kuppuswami Śāstrī Research Institute, Madras on Sanskrit and Hittite.

PALSULE, G.B. A modern scholar, whose chief works are: *The Sanskrit Dhātupāṭhas: A Critical Study* (1961) and *Concordance of Sanskrit Dhātupāṭhas* (1955).

PAÑCHA-BHŪTA-PADĀRTHA. A Sanskrit work (Benares, 1859) by Viṭṭhala Śāstrī on the Chemistry of the five elements accepted in Hindu Śāstras.

PAÑCHADAŚĪ. A Sanskrit philosophical work in verse, written partly by Mādhava and partly by Bhāratitīrtha; it supports the *Advaita* philosophy of Śaṅkarāchārya. It describes *Mūla-prakṛiti* as an adjunct both of *Iśvara* and *Jīva*, and clearly distinguishes between *Māyā* and *Avidyā*; it mentions four kinds of *Ākāśa* as also four kinds of intelligence.

PAÑCHĀDHYĀYĪ. Same as *Jainendravyākaraṇa* (q.v.).

PAÑCH-GATI-DĪPANA. A Pali work of 114 verses dealing with one's condition in the other world as a result of good or bad deeds done on earth; its date and author are not known.

PAÑCHA-KALPA. See *Pañchakappa*.

PAÑCHA-KALYĀṆA-CHAMPŪ. See *Chidambara*.

PAÑCHAKAPPA. See *Chheya-sutta*.

PAÑCHĀKHYĀYIKĀ. See *Pañchatantra*.

PAÑCHAMA-SĀRA-SAṀHITĀ. A Sanskrit work on music, attributed to Nārada.

PAÑCHAMUKHI, R.S. A modern Sanskrit writer, whose chief work is *Rāghavendra Guru Sapta-mahotsava champū*.

PAÑCHĀNAN TARKARATNA. An erudite Sanskrit scholar of Bengal, who voiced the national and patriotic sentiments in his poems and particularly in the drama *Amara-maṅgala* (1939) based on a story of Mewār.

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PAÑCHAPĀDIKĀ. A Sanskrit work by Padmapāda (q.v.), which is an exposition of Vedānta philosophy of Śaṅkarāchārya; it is an elaborate gloss on the first four *Sūtras* of the *Brahma-sūtra.*

PAÑCHAPAGEŚA ŚĀSTRĪ (fl. 1st half of 20th cent.). A Sanskrit writer, who is the author in prose (Madras, 1937) of the life of Rāmakṛishṇa Paramahaṁsa.

PAÑCHA-PPAKARAṆAṬṬHAKATHĀ. A Pali comm. by Buddhaghosha (q.v.) on the last five texts of *Abhidhamma-piṭaka* (q.v.), included in the *Paramattha-kathā* (q.v,); it is also called *Paramattha-dipanī* (q.v.).

PAÑCHARATNA. See *Anantanārāyaṇa.*

PAÑCHARĀTRA. A Sanskrit drama in three Acts by Bhāsa (q.v.), which is based on the *Mahābhārata*; it belongs to the Samavakāra type of plays, where there are more than one hero.

It describes the efforts made by the well-wishers on both sides to save the Kauravas and the Pāṇḍavas from the fatal conflict, which ends in the ruin of the former and grevious loss to the latter. Droṇa performs a yajña for the benefit of Duryodhana and demands of the latter as the fee for the yajña the grant to the Pāṇḍavas of half the kingdom. The title of the play is derived from the promise given by Duryodhana to Droṇa to hand over half the realm to the Pāṇḍavas if they are heard within five days (or five nights, i.e., Pañcharātra). In Act II Virāṭa is found missing from those present at the offering, as he has to mourn the loss of a hundred Kīchakas including the chief one (Bhīma slays there 105 Sūtas, the original Kīchaka being of that class), who attempt to insult Draupadī in Virāṭa's palace. Bhīshma suspects that Bhīma must be at the bottom of the tragedy. On his instigation, it is decided to drive away Virāṭa's cows, as he hopes thus to bring the facts to light. The foray, however, fails, for the Pāṇḍavas are with Virāṭa in disguise. The charioteer in Act III brings back the news, showing clearly that Arjuna and Bhīma have taken part in the contest; Duryodhana fulfils his promise.

PAÑCHA-SAṄGRAHA. A Prakrit work in two parts, the first called Jīvakāṇḍa, containing 734 verses and the second, named Karmakāṇḍa, comprising 972 stanzas. The principal topics dealt with in the first part are origin of *Jīva*, its nature and classification, important matters relating to Jaina philosophy and religion, account of Jaina religious literature, while the second part gives an exhaustive account of the nature of *Karman* and its relation with the soul.

PAÑCHA-SAṄGRAHA. A Prakrit compendium of the entire doctrine of *Karman*, written by Chandramahattara.

PAÑCHA-SĀYAKA. A Sanskrit work on erotics by Jyotirīśvara Kaviśekhara (q.v.), composed in the first half of the 14th century.

PAÑCHASIDDHĀNTIKĀ. An astronomical work in Sanskrit by Varāhamihira (d. A.D. 587), which gives some account of five astronomical works or Siddhāntas: Paitāmaha, Romaka, Pauliśa, Vāsishṭha and Sūrya, which were evidently regarded as authoritative in those days. Some scholars think that the last four Siddhāntas indicate a knowledge of, if not based upon, Greek astronomy. The *Sūrya-siddhānta*, even in the available revised form, is said to have been revealed by Sūrya to Asura Maya in Romaka, which at least shows Greek contact. A careful examination of the contents of the above Siddhāntas also reveals that the Indians had knowledge of Greek astronomy or they were influenced by it.

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All the five Siddhāntas are now lost; the available texts bearing the names of the five old Siddhāntas, are all later than Varāhamihira's time. The original texts, whose contents are noted by Varāhamihira, may be placed between A.D. 300 and 500, though some of them are perhaps still older.

PAÑCHAŚIKHA (fl. between A.D. 100 and 300). An authority on the Sāṅkhya philosophy, whose views are preserved.

PAÑCHATANTRA. The earliest work on fables in Sanskrit, said to have been composed by a Brāhmaṇa named Vishṇuśarman, who perhaps lived in the Deccan some time between A.D. 200 and 400. The original work, on which are based numerous versions, is lost; its purpose was to give instructions to some princes in morals and rules of worldly life. It is written in mixed prose and poetry, the former being employed for the narration of the story, and the latter for summing up its moral and also for incorporating certain verses of didactic import.

Bk. I of the work deals with the topic of separation of friends, Bk. II with winning of friends, Bk. III with peace and war, Bk. IV with loss of one's earnings, and Bk. V with dangers of hasty action. Within the framework of the main narrative in each book are inserted numerous other fables illustrating general rules of life. The author employs a fairly simple style which in general is free from poetic elaborations.

Of all the derivative forms of the original *Pañchatantra*, the Kashmirian *Tantrākhyāyikā* (q.v.) of unknown date, is comparatively more akin to the original than the others. The *textus simplicior* is a Jaina version prepared in *c.* A.D. 1100, and differs considerably from the original. To the year A.D. 1199 belongs another Jaina version, the *Pañchākhyāyika*, prepared by monk Pūrṇabhadra. The *Bṛihatkathā-mañjarī* and the *Kathā-sarit-sāgara* (qq.v.) have each a version of the *Pañchatantra* representing the form which the original work assumed in the north-west of India. The southern *Pañchatantra* is available in five recensions and seems to be a shortened account of the original; there was also a Tibetan version. The Bengal version is represented by the *Hitopadeśa* ascribed to Nārāyaṇa (11th or 12th cent.); the work includes many new tales not found in other versions and incorporates even large sections from the *Kāmandakīya-nītisāra* (q.v.), the style of Nārāyaṇa being as simple and attractive as that of Vishṇuśarman.

The *Pañchatantra* was rendered into Pahlavi as early as the middle of the 6th cent. A.D. and from it were derived the Syriac and Arabic versions. Through these translations, the *Pañchatantra* reached many places of the East and the West. J. Hertel records over 200 versions of the work known to exist in more than 50 languages (three-fourth of the languages being non-Indian) spreading over the region from Java to Iceland. Some scholars believe that there was a Prakrit original of the *Pañchatantra.*

PAÑCHAVASTU. See *Jainendra-vyākaraṇa.*

PĀṆḌAVA-CHARITA. A long Sanskrit poem in 18 Sargas (cantos), by Devaprabha Sūri (q.v.), a Jaina poet, which was composed in about 1200.

It gives the contents of the 18 Parvans of the *Mahābhārata* in a concise form, though remodelled in many of its details. The lengthy Sarga 6 contains the story of the game of dice, and the Nala episode—it is here called "Story of Nala and Kubera", the latter being the name of Nala's brother—is related by Vidura as a warning example. Sarga 16 tells the legend of the Jina Arishṭanemi in connection with the Pāṇḍava legend, and Sarga 18 relates how Baladeva reaches heaven and Arishṭanemi and the Pāṇḍavas enter Nirvāṇa. The work is written mainly with the object of glorifying Jainism and virtue.

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"It remodels many details, but hardly above the Purāṇic style."—*HCIP, IV, 301.*

PĀṆḌAVA-DIGVIJAYA. See *Rāmakavi.*

PĀṆḌAVA-PURĀṆA. An Apabhraṁśa poem by Yaśaḥkīrti (q.v.), giving a Jaina version of the *Mahābhārata.*

PĀṆḌAVA-PURĀṆA. A Prakrit poem by Śubhachandra, written in 1551, known as Jaina *Mahābhārata.*

PĀṆḌAVA-PURĀṆA. A Prakrit poem in 18 cantos by Vādichandra, giving the *Mahābhārata* story.

PĀṆḌEY, G.C. A modern scholar, whose chief work is: *Studies in the Origins of Buddhism.*

PĀṆḌEY, KĀNTI CHANDRA. A modern scholar, whose chief works are: *Philosophical Study of Abhinavagupta* (1st pub. 1936), *Indian Aesthetics, Western Aesthetics* and *Abhinavagupta* (2nd ed., Benares, 1963).

PĀṆḌEY, OM PRAKĀSH. A Vedic scholar, whose chief work in Hindi is a study on *Vaidika Khila Sūktas* (1979).

PĀṆḌEY, R.C. A modern writer, whose chief works are: *Buddhistic Studies in India, Problem of Meaning in Indian Philosophy* (Delhi, 1963) and *Indian Studies in Philosophy* (1977).

PAṆḌHARĪNĀTHĀCHĀRYA GALGALĪ. A modern Sanskrit writer, and editor of the Sanskrit Journal *Madhuravāṇī*, whose *Bhāratīya-svātantrya-saṅgrāma-itihāsa* (1959) deals with the first Indian fight for independence in 1857; he wrote also a biography of Lokmānya Tilak.

PAṆḌIT, B.N. A Sanskrit scholar, whose chief work is *Aspects of Kashmir Śaivism* (1977).

PAṆḌIT, S.P. A scholar, whose chief works are: the ed. of *Atharvaveda* with Padapāṭha, Sāyaṇa Bhāshya, Introduction and Word-index (1895-98), of Kālidāsa's works: *Mālavikāgnimitra* (1889), *Vikramorvaśīya, Raghuvaṁśa*, ed. of Vākpati's *Gauḍavaho* (1887) and of *Kumārapāla-charita* with a complete Word-index and the Sanskrit comm. (1890; as an appendix to this ed. also Hemachandra's *Śabdānuśāsana*).

PĀṆḌURAṄGA ŚĀSTRĪ, C. A modern Sanskrit writer, whose *Satyāgraha-kathā* on Gāndhiji's Satyāgraha, was pub. in the journal *Madhuravāṇī*, Dhārwār.

PĀṆḌURAṄGI, K.T. A modern writer, who rendered selections from the Kannada *Haridāsas* into Sanskrit under the title *Purandaravāṇī.*

PAṆHĀVĀGARAṆĀIM. See *Aṅga.*

PAṆIKKAR, K. BĀLARĀMA (1910-78). A Sanskrit writer, who was Principal of Sanskrit College, Trivandrum. He is author of several works, including *Annadātṛi-charita* (drama) and *Śrīnārāyaṇa-vijaya*, a mahākāvya in 21 cantos on Śrīnārāyaṇa Gurudeva of Kerala.

PANIKKAR, RAYMOND. An Indian scholar, whose chief work is: *The Vedic Experience: Mantramañjarī* (Berkeley-Los Angeles, 1977).

PĀṆINI. A great Sanskrit grammarian, the author of the celebrated *Āshṭādhyāyī* (q.v.). Other works ascribed to him are : *Dhātūpāṭha* (a list of roots), *Gaṇapāṭha, Uṇādi-kośa, Pāṇinīya-śikshā, Liṅgānuśāsana*; two other kāvyas called *Pātāla-vijaya* and *Jāmbavatī-vijaya* are traditionally attributed to him; both of these works deal with Kṛishṇa's

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winning Jāmbavatī in the Pātāla or nether region, as his bride; the kāvyas are lost, though fragments, preserved in commentaries at least show that the kāvyas existed in the 5th cent. B.C.; he is also the supposed author of a Prakrit grammar, *Prākṛita-lakshaṇa* (q.v.). Pāṇini was the native of a village Śālātura in the N.W.F. Province (in Pakistan) and his mother was Dākshī; his time has been variously estimated between the seventh and fourth centuries B.C. On the one hand he was later than Yāska and on the other earlier than Patañjali and Kātyāyana. R.G. Bhandarkar places him about the 5th cent. B.C. Some scholars are of the view that the unique feature of Pāṇini's *Ashṭādhyāyī* is that even if the entire word-stock of Sanskrit language is lost for good, the whole vocabulary of the Sanskrit language can again be formed with the aid of the *Ashṭādhyāyī*. See *Thomas, F.W.*

PĀṆINI. A Sanskrit poet, whose skill as a poet of love is evident from the poems ascribed to him; his work is available in an anthology. The grammatical inaccuracies in his poems prove that he cannot be identified with the grammarian Pāṇini; his time is uncertain.

PĀṆINĪYA-ŚIKSHĀ. A Sanskrit work, composed earlier than 500 B.C. See *Śikshā*. There is a controversy as to whether or not it was the work of Pāṇini, author of *Ashṭādhyāyī*.

PANNĀLĀL, P. A modern Sanskrit scholar, whose chief works are ed. of Samantabhadra's *Stutividyā*, with the comm. of Vasunandin and a Hindi tr., and of Harichandra's *Jīvandhara-champū*, also with a Sanskrit comm. and a Hindi translation.

PAÑÑANĀḌU GAṆAPATI ŚĀSTRĪ (1871-1913). The most distinguished pupil of Tyāgarāja Śāstrī (q.v.); a Sanskrit poet and an Advaitic scholar. Besides a comm. on *Āpastamba-pitṛimedha-kalpa* (1905), he wrote the poems *Kaṭāksha-śataka*, *Ānyāpadeśa*, *Tatātakā-pariṇaya*, *Dhruva-charita*, *Rasika-bhūshaṇa*, *Gururāja-saptati*, some *stutis* and *Vṛitta-maṇi-mālā* (on prosody).

PANN SĀRA, J. A modern Indologist, whose chief work is ed. of *Paramaṭṭha-dīpanī* (Colombo, 1893-98).

PANNATISSA THERA. A modern Indologist, whose chief work is Siṁhalese ed. of *Sutta-nipāta*.

PANNAVAṆĀ. See *Uvaṅga*.

PAPAÑCHA-SŪDANĪ. A Pali comm. on *Majjhima-nikāya* (q.v.) by Buddhaghosha (q.v.), which contains valuable historical and geographical information. Buddhagosha mentions in this work that the Vedic teachers expounded the three Vedas in the Damil (Tamila), Andhaka (Telugu) or other local dialects in order to facilitate their easy understanding.

PAPESSO, V. A modern Italian Indologist, who worked on the *Ṛigveda*, *Atharvaveda* and Upanishads.

PARAMĀ NAND. A modern Sanskrit scholar, whose chief work is the Eng. tr. with Introduction of Dayānanda Sarasvatī's *Ṛigvedādi-bhāshya-bhūmikā* (1981).

PARAMĀNANDA. See *Kavīndra Paramānanda*.

PARAMĀNANDA-DĀSA-SENA KAVIKARṆAPŪRA: See *Kavikarṇapūra*.

PARAMĀNANDA-KĀVYAM. See *Kavīndra Paramānanda*.

PARAMĀNANDA PĀṆḌE. A modern Sanskrit writer whose *Mahāvīra Tīrtha-champū* gives accounts of Jaina Tīrthaṅkara.

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PARAMAPPAYĀSU (*Paramātma-prakāśa*). An Apabhraṁśa poem by Joindu (q.v.), which discusses the external self, internal self, Supreme Soul, right view, falsity, nature of salvation, *samādhi* etc.; the influence of the idea of Brahma, Upanishads and the *Bhagavadgītā*, on this work is clear.

PARAMĀRTHA-SĀRA. A Sanskrit work by Abhinavagupta (q.v.), which treats of the essential principles of the Trika system of Kashmir Śaivism in 100 Āryā verses. According to the author, it is an adaptation of the *Ādhāra-kārikās* of Śesha Muni; the work combines the monistic teaching of Advaita with the practices of the Yoga and the Bhakti of Śaivism and Vaishṇavism in such a manner that it can be said to strike a new path altogether.

PARAMĀTMA-PRAKĀŚA. See *Paramappayāsu*.

PARAMĀTMA-SANDARBHA. See *Bhāgavata-sandarbha*.

PARAMATTHA-DĪPANĪ ('Elucidation of the True Meaning'). A Pali comm. on those texts of the *Khuddaka-nikāya*, which Buddhagosha had not explained; the commented texts are: *Itivuttaka*, *Udāna*, *Chariyā-piṭaka*, *Theragāthā*, *Vimāna-vatthu* and *Peta-vathu* (q.v.); the comm. on *Peta-vatthu* is considered his principal contribution.

PARAMATTHA-DĪPANĪ. See *Pañcha-ppakaraṇaṭṭhakathā*.

PARAMATTHA-JOTIKĀ. Also known as *Khuddaka-pāṭha Aṭṭhakathā*, it is a Pali comm. on *Khuddaka-pāṭha* and *Sutta-nipāta* (qq.v.) of Buddhaghosha, though some scholars doubt his authorship. A good deal of material for the religious and political history of ancient India is found in it; it also contains an account of the mythical origin of the Lichchhavis. It has a heavy and laboured style.

PARAMATTHA-KATHĀ. A general designation of Buddhaghosha's commentaries on *Abhidhamma-piṭaka* (q.v.).

PARAMATTHA-MAÑJŪSHĀ. A Pali comm. on *Visuddhi-magga* (q.v.), attributed to Dhammapāla; also styled *Mahāṭīkā*.

PĀRAMITĀ. Meaning perfection; there are several treatises: e.g., *AshṭāsāhasrikaPrajñāpāramitā*, *Pañchaviṁśati-sāhasrikā*, *Prajñāpāramitā*, etc.

PARANJOTI, V. (Mrs.). A modern scholar, whose chief work is *Śaiva Siddhānta*.

PARANJPE, V.G. A modern Sanskrit scholar, whose chief works are ed. of *Hymns from the Ṛigveda* and of *Strīparva* in the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, Poona.

PARĀṄKUŚA RĀMĀNUJA (fl. 18th cent.). A Sanskrit poet and author of *Śrīprapattiḥ*, *Narasiṁha-maṅgalaśaṁsanam*, *Kshīranandīstavaḥ*, *Vihageśvara-stavaḥ*, *Devarājastavaḥ* and other stotras.

PARĀŚARA. One of the twenty traditional writers of original Smṛiti. Author in Sanskrit of the *Parāśara-smṛiti* (see *Smṛiti*), he was earlier than Yājñavalkya (q.v.), who mentions him (I.4). The *Bṛihat-parāśara* appears to be a later recast of *Parāśara-smṛiti*; a *Vṛiddha-parāśara* is known from references by later writers. He is to be distinguished from Parāśara, author of the Sanskrit *Jātīviveka* and another Parāśara, referred to as an author on polity.

PARĀŚARA-MĀDHAVĪYA. A Sanskrit comm. by Mādhavāchārya (q.v.) on *Parāśara-smṛiti* (q.v.). It is a digest of civil and religious laws, devoting about a fourth of its portion to Vyavahāra on which original Parāśara has no verse. The work is considered as an autho-

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rity on Hindu Law in Southern India; its style is lucid and lengthy, absturse discussions having been avoided.

PARĀŚARA-SMṚITI. See *Smṛiti.*

PĀRĀŚARĪ (*Bṛihat* and *Laghu*). An old Sanskrit work on horoscopy.

PĀRASĪKA-PRAKĀŚA. An astronomical Sanskrit work by Vedāṅgarāya (q.v.), written during the reign of Shah Jahan (1627-58). The work deals with Hindu and Mohammedan methods of computing months, years, eclipses, etc. and contains a vocabulary of Persian and Arabic terms along with corresponding Sanskrit synonyms.

PĀRASKARA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

PARĀTRIṀŚIKĀ-VIVṚITI (or-*vivaraṇa*). A Sanskrit comm. by Abhinavagupta (q.v.) on the *Parātriṁśikā*, the text of which constitutes the concluding portion of the *Rudryāmala Tantra* (q.v.), and gives a resume of the whole of it.

PAREKH, BHAI MANILAL. A modern scholar, whose chief work is *Shri Vallabhāchārya* (Rajkot, 1943).

PARGITER, F.E. A famous Indologist, whose chief works are: *The Purāṇa Text of Dynasties of Kali Age* (Bombay, 1913) and *Ancient Indian Historical Tradition* (London, 1922; reprint 1972); these two monumental works present a systematic study and analysis of the ancient literary data. His other works are Eng. tr. of *Mārkaṇḍeya-purāṇa*, with detailed annotation and identification of geographical names mentioned in its Bhuvanakośa chapters (1888-1905), a study of geography of Rāma's exile, exhaustive article in the *Encyclopaedia of Religion and Ethics* (Vol. X) and research articles on Purāṇic studies and on the original home of the Aryans. According to Parigter, of the 95 generations from Manu Vaivasvata to the Mahābhārata war, Kṛita-yuga covers 40 generations (1-40), Tretā 25 (41-65) and Dvāpara 30 (66-95); taking an average of 18 years for each generation, the Kṛita age, according to Pargiter, extended to 720 years, and the Tretā and Dvāpara respectively to 450 and 540 years.

PARIBHĀSHĀ-VṚITTI. A Sanskrit grammatical work by Nīlakaṇṭha Dīkshita, which is referred to by Nāgeśa Bhaṭṭa in his *Paribhāshendu-śekhara* (q.v.).

PARIBHĀSHENDU-ŚEKHARA. A famous Sanskrit comm. by Nāgeśa Bhaṭṭa (q.v.) on a collection of *Paribhāshās* or rules of interpretation in respect of Pāṇini's grammar.

PĀRIJĀTA-HARAṆA. A Sanskrit poem by Kavirāja (q.v.), which deals with the famous fight between Kṛishṇa and Indra for carrying off Indra's Pārijāta tree from heaven.

PĀRIJĀTA-HARAṆA. A Sanskrit work of a semi-dramatic form by Umāpatidhara (q.v.).

PĀRIJĀTA-HARAṆA. A Sanskrit work under the title *Parijāta-haraṇa-champū* by Śesha Kṛishṇa (fl. 2nd half of the 16th cent.).

PĀRIJĀTA-MAÑJARĪ (*Vijayaśrī*). A Sanskrit Nāṭikā in 4 Acts by Madana Bālasarasvatī (q.v.), composed in 1213; only two Acts are now available in fragments and these have been inscribed on stone at Dhārā.

It describes the love of Arjunavarman and the Chalukya princess, who is introduced into the play as a garland of Pārijāta flowers which, on dropping on the breast of the king, is miraculously transformed into a beautiful maiden. After the usual sequence of events, their love leads to wedlock. "The work

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appears to be a distinct imitation of the *Ratnāvalī.*"—*De, HSL, 472.*

PĀRIJĀTA-SAURABHA. See *Vedānta-pārijāta-saurabha.*

PARIKH, J. T. A modern scholar, whose chief work is *The Vidūshaka : Theory and Practice and Sanskrit Comic Characters.*

PĀRIKHI, R.A. A modern Sanskrit author of *Kusumalakshmī* (1960-61; a novel) and *Saṁvādamālā* (1959, 1960; imaginary dialogues in lively Sanskrit).

PARĪKSHĀ-MUKHA-SŪTRA. See *Māṇikya-nandin.*

PARIMALA. Same as Padmagupta (q.v.).

PARIN, S.S. A modern scholar, whose chief work is *Kurukshetra as Described in the Vāmana-purāṇa.*

PARIŚISHṬAS (Addenda). Post-Vedic ritual literature composed in Sanskrit, in which certain things are dealt with in detail, which have only been referred to in the *Śrauta* and *Gṛihya Sūttas* (See *Vedāṅga*). Thus the *Ṛigveda* has the *Āśvalāyana Gṛihya-pariśishṭa* in four chapters; the *Sāmaveda*: *the Gobhila Gṛihya-saṅgraha-pariśishṭa*; the White *Yajurveda*: a similar supplement ascribed to Kātyāyana and Gobhila, and called variously *Chhāndogyagṛihya-pariśishṭa, Chhāndogya-pariśishṭa, Gobhila-smṛiti* and also *Karma-pradīpa.* Both *the Sāmaveda* and *Yajurveda Pariśishṭas* have a tendency towards magical rites. The *Pariśishṭas* belonging to the *Atharvaveda* are equally important since they throw valuable light on such subjects as the magical practices, omens and portents. The *Prāyaśchitta-sūtra*, which deals with the expiatory rites is one of the oldest *Pariśishṭas.* Prayogas and Paddhatis, which exist in manuscript only, are supplements to the *Śrauta* and *Gṛihya-sūtras* respectively; Kārikās are further supplements to the Prayogas and the Paddhatis; the first Kārikā is attributed to Kumārila (700 A.D.). These deal elaborately with some special rites such as the marriage customs, burial of the dead and sacrifice to the manes.

PARIŚISHṬA-PARVAN. A Sanskrit didactic tale by Hemachandra, which is an appendix to his *Trishashṭiśalākāpurusha-charita.* The work treats of the lives of the oldest of the Jaina teachers; it also includes some strange legends about king Chandragupta Maurya and some other folk-tales. The *Prabhāvaka-charita* ('Life of the Prominent') of Prabhāchandra and revised by Pradyumna Sūri (1277) forms a continuation of Hemachandra's work; it contains the life stories of 22 Jaina teachers, poets and authors, including Haribhadra, Siddha-ṛishi, Mānatuṅga, Śāntisūri and Hemachandra.

PARITTA. Also called *Mahāparitta*, parts of Pali *Sutta-piṭaka* (q.v.) are compiled in it; it is very popular in Burma and Ceylon for rites relating to exorcism.

PARIVĀRA. See *Vinaya-piṭaka.*

PARMENTIER, H. A modern French Indologist, whose chief work is *L'art du Laos* (2 Vols., Hanoi, 1954).

PARNICKEL, B.B. A modern Russian Indologist, who in his article: 'The Transformation and Re-interpretation of the Literary Loan-material (Indian epic heroes in the Nusantara)' has studied the problems of historical and cultural connections between Ancient India and South East Asia.

PARPOLA, ASKO (1941-). A Finnish Indologist at the University of Helsinki, who, in his thesis on the *Śrautasūtras* of Lāṭyāyana and Drāhyāyaṇa (1968) and subsequent work,

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continues the study of the Vedic ritual initiated by Donner and Reuter (qq.v.). He is now editing the *Jaiminīya-śrautasūtra* with Bhavatrāta's comm. and reconstructing the pre-Vedic religion of the Dāsas. He is also preparing a photographic ed. of all known Indus seals and inscriptions.

PĀRŚVĀBHYUDAYA. See *Jinasena.*

PĀRŚVADEVA (fl. perhaps 13th cent.). A contemporary of Śārṅgadeva (q.v.) and author in Sanskrit of *Saṅgīta-samayasāra* (q.v.), a work on music.

PĀRŚVANĀTHA-CHARITA. See *Devabhadra.*

PĀRŚVANĀTHA-STAVANA. Same as *Jayatihuyana-stotra* (q.v.).

PĀRŚVA-PURAṆA. See *Padmakīrti.*

PĀRTHAPARĀKRAMA. See *Prahlādanadeva.*

PĀRTHASĀRATHI MIŚRA (fl. 14th cent.). A Sanskrit writer on philosophy and author of several works on Bhaṭṭa school of Mīmāṁsā including *Nyāya-ratnākara* (a comm. on Kumarila Bhaṭṭa's *Śloka-vārtika*), *Śāstra-dīpikā* (an independent and popular manual on the Mīmāṁsā system according to the Kumārila's school) and *Tantra-ratna.*

PĀRVATI-PARIṆAYA. See *Vāmana Bhaṭṭa Bāṇa.*

PĀRVATĪ-RUKMIṆĪYA. See *Vidyāmādhava.*

PĀSANĀHA-CHARIU. See *Padmakīrti.*

PĀSAPURĀṆU. See *Padmakīrti.*

PATAKY, SAMUEL. A Hungarian writer, who pub. a Hungarian version of the *Pañchatantra* (1781); the version was, however, not based on the Sanskrit original.

PĀTĀLA-VIJAYA. A Sanskrit *Kāvya,* ascribed to Pāṇini (q.v.), which is lost, but from which Namisādhu cites a fragment in his comm. on Rudraṭa's *Kāvyālaṅkāra.*

PATAÑJALI (fl. 2nd cent. B.C.). A Sanskrit grammarian after Kātyāyana, and the author of the *Mahābhāshya* (q.v.), the great comm. on the *Ashṭādhyāyī* (q.v.), he appears to have been a contemporary of the Śuṅga king Pushyamitra, who highly honoured him for his learning. The date of Patañjali is controversial but he is generally assigned to the 2nd cent. B.C. He is believed by some to have been a Kashmirian, his mother's name Goṇikā, and Gonarda his native place: the epithets Gonardīya and Goṇikāputra, mentioned in the *Mahābhāshya* are supposed by some scholars to refer to Patañjali himself. He is regarded by some as identical with Patañjali, the author of *Yoga-sūtra* (q.v.).

PATAÑJALI-CHARITA. A Sanskrit poem in 8 cantos by Rāmabhadra Dīkshita (q.v.).

It describes the incarnation of Ādiśesha in the womb of Goṇikā as Patañjali, his lectures on the *Mahābhāshya* from behind a screen, his curse on one of his pupils to be a Rākshasa for transgression of his orders, and the limitation of the curse to the appearance of one Chandragupta. The Rākshasa (the cursed pupil) meets Chandragupta and lectures him on the *Mahābhāshya*; the latter records them on the leaves of a banyan tree, but while out to drink water, a goat eats away some of the leaves (the lost passages are still known as *aja-bhakshtta* 'goat eaten'). Chandragupta goes to Ujjain and there transcribes the lectures, which are extant today as a monument of literary merit. Chandragupta has three wives, of whom are born Vararuchi, Vikramārka and Bhartṛihari; the poem closes with the advent of Śaṅkara and his final return to Kāñchī.

PĀTAÑJALA-YOGADARŚANA. See *Yoga-*

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sūtra.

PATAÑJALI, D.P. A modern Vedic scholar, whose chief work is: *A Critical Study of the Ṛigveda* (particularly from the point of view of Pāṇinian Grammar; New Delhi, 1963).

PĀṬHAK, SHRĪDHAR SHĀSTRĪ. A modern Sanskrit scholar, whose chief works are the ed. of *Aṇubhāshya* of Vallabhāchārya, *Lectures on Dharmaśāstra in Sanskrit*, *Word-Index to Vyākaraṇa-Mahābhāshya* and *Word-Index to Pāṇini's Sūtrapāṭha and Pariśishṭas.*

PATHAK, V.S. A modern scholar, whose chief work is *History of Śaiva Cults in Northern India.*

PAṬHAMA-PARAMATTHA-PAKĀSINĪ. A Pali scholium on the *Atthasālinī* (q.v.).

PAṬHAMA-SĀRATTHA-MAÑJŪSHĀ. A Pali scholium on the *Sumaṅgala-vilāsinī* (q.v.).

PATIL, D.R. A modern scholar, whose chief work is *Cultural History from the Vāyu-purāṇa* (Poona, 1946), which is a systematic attempt at presenting the *Kulturgeschichte*, based on the data collected from the *Vāyu-purāṇa.*

PĀṬIMOKKHA. See *Vinaya-piṭaka.*

PĀṬIMOKKHAGAṆṬHI. A Pali glossary of the *Pāṭimokkha* (q.v.); it interprets the laws of Buddhist priesthood.

PAṬISAMBHIDĀ-MAGGA. A Part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

PATRA-KAUMUDĪ. A short Sanskrit work, attributed to Vararuchi (q.v.), which deals with the art of writing letter to various persons.

PAṬṬĀBHIRĀMA, A. A modern Sanskrit scholar, whose chief work is on Daṇḍin as a critic.

PAṬṬĀVALĪ. Genealogical lists of Jaina teachers; the testimony of such works is not always reliable.

PATTERSON, MAUREEN L.P. An American Indologist, who is the Bibliographical specialist in South Asian materials. Jointly with Ronald B. Inden, she has prepared an *Introductory Bibliography of South Asia* (University of Chicago Press, 1962).

PAṬṬHĀNA. See *Abhidhamma-piṭaka.*

PAṬṬHĀNA-PAKARAṆA. See *Abhidhamma-piṭaka.* Buddhaghosha wrote a comm. on it in his *Paramattha-dīpanī* (q.v.).

PAṬṬUBHAṬṬA (Potarāya). A Sanskrit poet, who was born in the village of Kākamrānipura near Masulipatanam. His *Prasaṅga-ratnāvalī* (1466), as the title suggests, is a collection of miscellaneous descriptions and comprises stanzas on moral and social duties, etc.; its 77th chapter gives short accounts of princes from the great Vikramāditya to Siṁhabhūpati Rājā of Pīṭhapur. The work abounds in proverbial expressions.

PATWARDHAN, M.V. A modern scholar, whose chief works are: a Marathi tr. of *Ṛigveda* (1942), ed. of Hastimala's two Sanskrit plays: *Añjanā-pavanañjaya* and *Subhadrā*, and *Dasaveyāliya—A Study* (Sangli, 1933-36), a study on a Prakrit work. See *Masson.*

PAULIŚA-SIDDHĀNTA. See *Pañchasiddhāntikā.*

PAULY, BENARD. An Indologist, who has ed. Sanskrit fragements from the Pelliot (q.v.) collection in Paris; he has also given a general description of this collection (*Journal Asiatique*; 1965, 1966, 1967). These fragments

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also show the prevalence of the Sarvāstivādin in the region of Kucha. Pauly ed. also fragments of the Varṇārhavarṇa (*Journal Asiatique*, 1964).

PAULY, ELSE (Mrs.). A Danish Indologist, who is in charge of the office of the Critical Pali Dictionary in Copenhagen and takes part in the editorial work. She has made contributions to a *Critical Pali Dictionary*.

PAÜMA-CHARIU (*Padma-charita* or *Rāmāyaṇa*). An Apabhraṁśa epic by Svayambhūdeva (fl. last quarter of the 8th cent. A.D).

A Jaina version of the *Rāmāyaṇa*, it consists of 90 *Sandhis* arranged in 5 *Kāṇḍas*: *Vidyādhara*-(20), *Ayodhyā*-(22), *Sundara*-(14), *Yuddha*-(21), and *Uttara*-(13). The total number of *Kaḍavakas* is about 1,300 which is calculated to be equal to 12,000 *Ślokas*. The work was left incomplete by the poet but was ably completed by his worthy son Tribhuvana-Svaymabhū. One copy of its manuscripts lies in the Āmera Śāstra Bhaṇḍāra, Jaipur.

The author, seeking to propagate Jaina doctrine through the popular epic story, has introduced innovations of which the most noteworthy are: (1) Sītā is the daughter of Rāvaṇa-Mandodarī and as she was destined to be the cause of ruin to her father, she was put into a basket and thrown away at Mithilā where she was picked up by Janak; (2) Nārada's instigation to Rāvaṇa for the abduction of Sītā; (3) recognition of Sītā's identity by Mandodarī and her suppression of the fact before Rāvaṇa; (4) Lakshmaṇa's residence in hell; and (5) representation of Rāma as the last of nine Baladevas and of Lakshmaṇa as the last of the nine Prati-vāsudevas.

The work is full of descriptions (both of persons and objects) which are matchless in early poetry. The account of the changing seasons is not conventional and is based on personal observation. The poet's descriptions of rivers, forests, mountains and even of large cities are vivid and charming; the descriptions of Sītā and Mandodarī are full of feminine charm. The poet has dealt with a variety of *rasas* (sentiments).

PAÜMASIRI, CHARIU (*Padmaśrī-charita*). An Apabhraṁśa poem by Dhāhila (fl. 12th cent.?; q.v.) in four *sandhis*, describing the life of Dhanaśrī or Padmaśrī, a Jaina female devotee. Dhanaśrī, a peerless beauty, is the daughter of Dhanasena, a wealthy merchant of the beautiful city of Vasantapura but becomes widow and spends her remaining life piously with her brothers.

PAVANA-DŪTA. A Sanskrit Dūta-kāvya by Dhoyī (q.v.) in 104 verses, the earliest of such a type discovered so far in Bengal. In this work, a Gandharva damsel Kuvalayavatī, pining in separation in South India, sends the wind as a messenger to king Lakshmaṇasena of Bengal. The work is on the model of Kālidāsa's *Meghadūta* (q.v.).

PAVAYAṆA-SĀRA. A Prakrit work in *gāthās* ascribed to Kundakunda (q.v.), which is regarded as a valuable work on Jaina dogmatics, ethics and psychology.

PAVAYAṆA-SĀRA-PAÑCHATTHIYA-SAṄGAHA. Same as *Pañchatthiya-sāra* (q.v.).

PAVOLINI, P.E. An Italian Indologist, whose chief works are the Italian tr. of *Dhammapada* and ed. of Prakrit *Pañchatthiya-sāra* (Florence, 1901); he tr. also into Italian a number of Jaina legends in Prakrit (Rome, 1892).

PAWAN KUMĀRĪ. A Sanskrit scholar, whose chief work is a critical study in Hindi of *Pātañjala Yogasūtra* (1979).

PAYNE, EARNEST. A modern Indologist, whose chief work is *The Śāktas*.

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PAYOGA-SIDDHI. A Pali compendium of Moggallāna's grammatical work by Vanaratna Medhaṅkara (q.v.), written in about 1300.

PEARSON, J.D. An English Indologist, whose chief work is *Oriental Manuscript Collections in the Libraries of Great Britain and Ireland* (1954).

PELLIOT, PAUL (1878-1945). A French Indologist, who led a French expedition to Central Asia in 1906-8 and brought back Sanskrit fragments, which have been listed by Bernard Pauly (*Journal Asiatique*, 1965); he is the author of *Les Grottes de Touen-houang* (6 Vols., Paris, 1921). His publications have been mentioned in *Bibliographie bouddhique* (Paris, 1934), and in *Paul Pelliot* (Paris, 1946); along with A.C. Moule, he wrote *Marco Polo—the Descriptions of the World* (London, 1938). He wrote on Chinese accounts of India as also made important geographical researches on Greater India.

PERCHERON, M. (1846-99). A French Indologist, whose chief work is *Buddha and Buddhism*.

PERCY BROWN. A modern Indologist, whose chief work is *Indian Architecture* (2 Vols., Bombay, 1959).

PERI, NOËL (1865-1922). An Indologist, who is the author of some important articles including one on the date of Vasubandhu and one on the wives of Śākymuni.

PERRON, A.D. (1731-1805). A French Indologist, whose chief work is *Oupnek'hat ou Theologia et philosophia* [Paris, 1801-02, Latin tr. of the Persian version, made in the 17th cent. by Dārā Shukoh (q.v.) of the Upanishads].

PERTOLD, OTAKAR (1884-1965). A Czech Indologist, who made significant contributions to the study of Ancient Indian Literature, Sanskrit and Prakrit Philology and the Early Development of Buddhism.

PEṬAKOPADESA ('Instructions to Students of *Tipiṭaka*'). A Buddhist Pali work ascribed to Mahākachchāna, a famous disciple of Buddha, and the author of the *Netti-pakaraṇa* (q.v.).

It is a continuation of the *Netti-pakaraṇa* and is but a different manipulation of the same subject; it throws some new light on the points left obscure in the *Netti-pakaraṇa*. It declares the four Ariya truths to be the central theme or sheet-anchor of Buddhism—a point which was emphasised in the literature of the Sarvāstivādins. It mentions and quotes from the *Saṁyutta-nikāya* and *Aṅguttara-nikāya* (qq.v.). In Burma, the work is regarded as canonical and a part of the *Khuddaka-nikāya* (q.v.). E. Hardy assigns to it a date about the beginning of Christian era.

PETA-VATTHU. A part of the *Khuddaka-nikāya* See *Sutta-piṭaka.*

PETECH, LUCIANO. A modern Italian scholar, whose chief works are: *India According to Chinese Sources, China and Tibet in Early 18th Century, Northern India According to the Shui-Ching-chu* (1950), *I missionary Italiani nel Tibet e nel Nepal* (I-VII, Rome, 1952-56) and 'Eastern Asia in Eurasian History' (*East or West*, VI).

PETERSON, P. (1846-99). An English Indologist, whose chief works are: ed. of Vallabha's *Subhāshitāvalī* (Bombay. 1886), of *Śārṅgadhara-paddhati* (both anthologies, 1886), of *Kādambarī* by Bāṇa, of Nārāyaṇa's *Hitopadeśa*, of Daṇḍin's *Daśakumāra-charita*, of Kalhaṇa's *Rājataraṅgiṇī*, Eng. tr. of Sāyaṇa's *Bhūmikā* to his *Ṛigvedabhāshya* and of *Hymns from the Ṛigveda* (2 Pts., a selection of Vedic Hymns, with Eng. tr. and notes).

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PETROV, P.Y. (1814-75). A Russian Indologist, whose chief work is the Russian tr. of a part of *Rāmāyaṇa* called 'Śītāharaṇa,' with word-index and grammatical notes (1836).

PHAṬIKALĀLA DĀSA. A modern writer, who has tr. into Sanskrit many poems, as also some of the shorter prose writings of Rabindranātha Tagore: *Urvaśī*, *Sparśamaṇi*, *Abhisārikā*, *Asaradanam*, *Nishphala-Upa-hāraḥ*, *Rāshtrannaḥ pratibudhyatam*, *Mastaka-vikrayaḥ*, *Tuchchha-kshatiḥ Svarṇa-mṛigaḥ* (all pub. in *Mañjūshā*, Calcutta, 1954, 1955) and *Pratinidhi* (*Saṁskṛita Sāhitya Parishat Patrikā*, Calcutta, Oct. 1955).

PILLAI, N. GOPĀLA (1901-68). A Sanskrit writer, who was Principal of the Sanskrit College, Trivandrum. His chief works: *Premasaṅgīta* and *Sītāvichāra-laharī* are both trs. into Sanskrit from Malayalam; his tr. of *Gītāñjali* into Sanskrit is perhaps the best.

PILLAI, NALLASVĀMI. A modern scholar, whose chief work is *Studies in Śaiva Siddhānta*.

PILLAI, S.K. A modern scholar, whose chief work *Vedic History* (Allahabad, 1959) is an attempt to trace historical details of Vedic Rishis and Kings on the basis of Vedic and Purāṇic materials.

PIṆḌA-NIJUTTI. See *Mūlasutta*.

PIṆḌA-NIRYUKTI. See *Piṇḍa-nijjutti*.

PIṄGALA. The supposed Sanskrit author of *Chhandaḥsūtra* or treatise on metre regarded as one of the Vedāṅgas (q.v.). Identified by some with Patañjali, author of the *Mahābhāshya* (q.v.), Piṅgala's name occurs in the *Mahābhāshya*. Though Piṅgala's date is uncertain, yet he is an ancient writer and is mentioned by Śabarasvāmin in his Bhāshya on the *Mīmāṁsāsūtras*. He may thus be assigned to the 1st or 2nd cent. B.C., a period which is posterior to the full development of the epic Anushṭubh and Trishṭubh or the Upajāti. Piṅgala himself mentions earlier authorities like Rāta, Māṇḍavya, Kāśyapa and others while defining the classical metres, which indicates that long before Piṅgala, the development of the classical metres had begun. According to some scholars he is the author of the *Prākṛita-piṅgala* (q.v.).

PIṄGALA-CHHANDAḤSŪTRA. See *Chhandaḥsūtra*.

PINGREE, DAVID. A modern American Indologist, who teaches in Brown University. He has specialised in ancient astronomy: Babylonian, Indian and Arabic. His thesis dealt with the materials for the study of Transmission of Greek Astrology to India and among his papers subsequently pub. are: 'A Greek Planetary Text in India' and 'Historical Horoscopes' in which he shows the Indian basis of calculations in Arabic Astrology. He has worked on Govindasvāmin's comm. on the Uttarakhaṇḍa of the *Bṛihatpārāśarī Horā* as also on the Sanskrit astrological text *Bṛihajjātaka* which he thinks is the work referred to by Alberuni as the long astrological work of the Yavanas. He has ed. *Bhojarāja's Vidvajjana-vallabha* (1970) and *Laghukhechara-siddhi* and has also worked on the Mahādevī Tables and a new ed. of *Pañchasiddhāntikā* (Copenhagen, 1970) with tr. and a comm. on it in the 2nd volume (both in collaboration with Otto Neugebauer of Brown University). A very interesting find of Pingree is a Byzantine astrological work of the 11th cent. A.D. influenced by Sanskrit, which even mentions a Sanskrit writer named Pṛithuśaṅkara. He had been to Lebanon to work on Sanskrit influence on early Arabic Astrology and in India he collected material for his 'Census of Exact Sciences in Sanskrit' the first three Vols. of which have been pub. by the American Philosophical Society (Philadelphia, 1970,

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1971, 1976), a Census to be completed in 9 Volumes. Another survey of this type is his 'Sanskrit Astronomical Tables in the U.S.', pub. by the same Society in 1968. A follow-up Volume on 'Sanskrit Astronomical Tables in England' has also been pub. by Pingree (Madras, 1973).

In a long paper 'The Later Paulīśasiddhānta', he brings to light a work of this name, different from the one in the *Pañchasiddhāntikā* and a text of West or North-West India of probably the 8th cent. A.D. and first cited by Pṛithūdakasvāmin on the *Khaṇḍakhādyaka* (A.D. 864). This work in Āryā verses was known to al-Biruni second-hand. Pingree presents in his paper all the fragments cited with his comments and interpretations. In another paper, he has shown that while Paulīśa may be a Sanskritisation of a Greek name there was no evidence to identify him with Paulus Alexandrinus or with a namesake of his of the 5th cent. A.D. In his paper 'The Fragments of the Works of Yāqūb Ibn Tariq', he deals with the Abbasid astronomer Yāqūb whose *Zij* was based on the Sanskrit text usually referred to as *Sindhind*, brought from Sind to the court of al-Mansur (8th cent.) and supposed, without any basis, to have been brought by Kanaka, astrologer to Hārun al-Rashid. The Indo-Iran contacts in Jyotish are critically examined by him in 'Astronomy and Astrology in India and Iran'. In a related paper, he shows the Indian influence on early Sassanian and Arabic Astronomy. 'The Indian Iconography of the Deccans (Drekkāṇas) and Horās' (1963) gives a critically ed. text of these descriptions from the *Bṛihajjātaka* and the *Yavanajātaka*, the latter by the Greek author Sphujidhvaja, who wrote it in A.D. 269/270 in Ujjain where he, Yavaneśvara and Mīnarāja were Greek officials under the Kshatrapas. His ed. of *Yavanajātaka* is taken up for the Harvard Oriental Series and that of the *Bṛihadyātrā* of Varāhamihira has appeared in 1972 from Madras. His other papers are 'On the Classification of Indian Planetary Tables' (1970) and 'Representation of the Planets in Indian Astrology' (1965).

PISCHEL, RICHARD (1849-1908). A celebrated German Indologist, who held the Chair for Indology in the Berlin University. His chief works are: ed. of the Bengali recension of Kālidāsa's *Śākuntala* (1877), of Hemachandra's *Deśīnāmamālā* (Bombay, 1880), of *Theragāthā* and *Therīgāthā* (both with Hermann Oldenberg), of the Prakrit grammar forming the 8th chapter of Hemachandra's *Śabdānuśāsana* or *Siddhahemachandra* (2 Pts.), *Vedische Studien* (individually and jointly with Geldner; 3 Vols., 1889, 1892 and 1901), *Grammatik der Prakrit Sprachen* (Strassburg, 1900; Eng. tr. *Comparartive Grammar of the Prakrit Languages*), *Materialen zur Kenntnis des Apabhraṁśa* (Göttingen, 1902) and a History of Ancient Indian Literature (1906). His pub. of a Sanskrit fragment of the *Saṁyuktāgama* (1904) inaugurated the pub. of Sanskrit MSS. discovered by the German Turfan expeditions.

Pischel's monumental work *Grammatik der Prakrit Sprachen* laid down the firm foundation of Prakrit philology and Prakrit grammar and has been tr. into English and Hindi; its word-index has been prepared by Vikramasinghe. In the Vedic field, he and Geldner believe that the *Ṛigveda* belongs to Indian literature and should be studied as such and that Sāyaṇa had understood *Ṛigveda* better than any other European scholar. Pischel died in Madras in 1908.

PISHAROṬI, ĀTTŪR KṚISHṆA (1876-1964). A Sanskrit dramatist, whose chief works are: *Yogollasita*, *Rakshāpurusha* and *Samanvaya* (dramas); his *Saṅgīta-chandrikā* is an authentic treatise on music.

PISHAROṬI, K.R. A modern scholar, who has treated the life and history of Kṛishṇa Līlāśuka and of different authors bearing this name; he has also written on Bhāsa and on

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ancient geographical names as well.

PISSANI, VITTORE. A modern Italian Indologist, who is a linguist and author of many papers on Sanskrit grammatical subjects; his studies on Vedic words and grammar are of special importance. He tr. the *Mālavikāgnimitra* as also ed. the works of Kerbaker (q.v.).

PITṚI-DAYITĀ. A Sanskrit work by Aniruddha (q.v.), which deals with daily duties, gifts, Śrāddhas and rites to be performed on death; also called *Karmopadeśinī-paddhati*.

PITROFF, PÁL. A Hungarian Indologist, who tr. Kālidāsa's *Vikramorvaśīya* (Budapest, 1914) into Hungarian.

PIYADASSI (fl. 12th cent.). A Buddhist Pali author of a grammatical compendium entitled *Pada-sādhana* (q.v.); he was one of the pupils of Moggallāna, the author of *Moggallāyana-vyākaraṇa* (q.v.).

PLAESCHKE, HERBERT. A German Indologist, whose works on Buddhist Art (Leipzig and Wien, 1972) and Hindu Art (Leipzig and Wien, 1978) have been published.

POBOZNIAK, TADEUSZ. A modern Polish Indologist, who works at the University of Cracow. Being the President of Indo-Polish Society in Cracow, he organizes popular lectures on various spheres of Indian culture. His book in Polish on Indian Languages is in press. He has pub. a historic grammar of a Gypsy dialect, Lovari (1972).

PODDĀR, K.R. A modern scholar, whose chief work is *Sacrifice in the Ṛigveda* (1953).

POLEMAN, HARACE ISSAC. A modern American Sanskritist and Bibliographer, whose chief work is *A Census of Indic Manuscripts in the United States and Canada* (1938).

POLLOCK, SHELDON. A modern American Indologist, who has made an Eng. tr. of *Kuṭṭanīmata* (q.v.) and has pub. *Aspects of Versification in Sanskrit Lyric Poetry* (New Haven, 1977). He at present teaches in the University of Iowa.

POLOMÉ, E.C. A modern American Indologist, who teaches in the University of Texas at Austin and specializes in Vedic Culture.

PON, FATHER (fl. 18th cent.). A Christian Missionary, who wrote the first grammar of Sanskrit in Latin, tr. the *Amarakośa* and despatched to France a large consignments of manuscripts.

POPE, MARVIN. A modern American Indologist, whose study on Mother-worship tries to relate *Kālī* to Egyptian *Anath*.

PORCHER, MARIE CLAUDE. A French Indologist, whose chief study in French is on Alaṅkāras in the poems of Veṅkaṭādhvarin (q.v.; 1978).

PORZIG, WALTER. A German Indologist, who tr. into German the portions of the *Mahābhārata* under the series "Indische Erzählen" (Vols. 12 and 15, Leipzig, 1923-24).

POTDAR, K.T. A Vedic scholar, whose chief work is: *Sacrifice in the Ṛigveda* (Bombay, 1953).

POTT. A German Indologist, who taught Sanskrit in the University of Halle (1833-85); his special field of study was linguistics.

POTTER, KARL H. An American Indologist, who has specialised in Nyāya system of Indian philosophy. He has undertaken an

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ambitious project of preparing a new *Encyclopaedia of Indian Philosophies* of which Vol. I, 1970, Vol. II, 1977 and Vol. III (Pt. I) have appeared so far. He tr. Raghunātha Śiromaṇi's *Padārtha-tattva-nirūpaṇa* (1957) and produced a study of Indian philosophy from a controversial point of view, under the title *Pre-suppositions of India's Philosophies* (1963). He compiled also a *Bibliography of Indian Philosophies* (1970). He at present teaches in the University of Washington.

POUCHA, PAVEL (1905-). A Czech Indologist, whose special field of study is Hindu mythology, Indian art and other disciplines.

POUSSIN, LOUIS DE LA VALLÉE (1869-1938). A celebrated French Indologist, who was one of the first pupils of Sylvain Lévi. His special study was of Buddhist dogmatism, as he called it, and of the philosophical schools of Mahāyāna. His works are: an ed. of the *Pañchakrama*, ed. and tr. of *Ādikarma-pradīpa*, a work *Bouddhisme, Etudes et matériaux* (London, 1898), an annotated ed. of the *Prasannapadā*, an ed. of the *Bodhicharyāvatāra-pañjikā* (Calcutta, 1901-14), an ed. of the Tibetan text of the *Mādhyamakāvatāra* and an incomplete tr. of the same text. His tr. of the *Bodhicharyāvatāra-pañjikā* is still by far the most learned of all the existing translations (*Introduction a la pratique des futurs Bouddhas*; Paris, 1907) while his tr. of the *Abhidharmakośa* is one of the greatest achievements in Buddhist studies and was pub. under the title *L' Abhidharmakośa de Vasubandhu* (6 Vols., Paris-Louvain, 1923-31). In Yogāchāra studies, his greatest achievement is his tr. of the *Vijñaptimātratāsiddhi* (Paris, 1928-29), while his study of Buddhist school of logic is shown by his *Tibetan Translation of Nyāyabindu* of Dharmakīrti, with the comm. of Vinītadeva (*Bibliotheca Indica*, Calcutta, 1907-13). His numerous contributions to Hastings's *Encyclopaedia of Religion and Ethics* (12 Vols., 1908-21; Index Vol., 1926) deal with many aspects of Buddhism. His researches are pub. in *Bouddhisme Opinions sur l' Histoire de la Dogmatique* (Paris, 1909), while his other works on Buddhism are: *The Way to Nirvāṇa* (Cambridge, 1917), *Nirvāṇa* (Paris, 1925), *La Morale bouddhique* (Paris, 1927), *La Siddhi de Hiuan-tsang, I* (Paris, 1928), *The Buddhist Councils* and *Le dogme et la philosophie du bouddhisme* (Paris, 1930). Moreover, much information on Buddhism is found in the three volumes of his History of Ancient India: *Indo-Européens et Indo-Iraniens L' Inde Jusque vers 300 av. J.C.* (Paris, 1924, nouvelle ed., 1936), *L Inde au temps des Mauryas* (Paris, 1930), and in *Dynasties et Histoire de l' Inde depuis Kanishka jusqu' aux invasions musulmanes* (Paris, 1935). He also prepared a catalogue of Tibetan manuscripts, pub. under the title: *Catalogue of the Tibetan Manuscripts from Tunbuang in the India Office Library* (London, 1962). For a bibliography of his writings, see *Bibliographie bouddhique* (XXIII bis, Paris, 1955). In his *La Vedism* (1909), he considers Vedic religion so much complicated that it is not possible to present it in a simpler form.

PRABANDHA-CHINTĀMAṆI. A Sanskrit work, in prose with occasional verses, by the Jaina writer Merutuṅga (q.v.), written in 1306. Divided into five chapters, its contents are : the legend of Virkramāditya and Śālivāhana, the story of the Chalukya kings of Aṇhilwād and of the Paramāra kings Muñja and Bhoja of Dhārā (I), continuation of the story of Bhoja (II), story of the Aṇhilwād rulers down to the reign of Kumārapāla, accounts of Gujarat rulers with their ministers Vastupāla and Tejaḥpāla (III-IV), and collection of miscellaneous stories of Śilāditya, Lakshmaṇasena, Umāpati, Bhartṛihari and others (V) ; the work quotes several Apabhraṁśa verses.

PRABANDHA-KOŚA. A Sanskrit work, divided into 24 Prabandhas, by Rājaśekhara

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Sūri (q.v.) and completed in 1348. It gives accounts of seven royal and three lay personages, ten Jaina teachers and four poets.

PRABHĀCHANDRA. See *Prabhāchandrāchārya.*

PRABHĀCHANDRA (fl. 8th cent. ?). A Jaina Sanskrit writer, whose chief works are *Prabhāvaka-charita* (q.v.; on the life stories of eminent persons), *Prameya-kamalamārtaṇḍa* (a well-known work on logic), and *Nyāya-kumuda-chandrodaya* (another work on logic); he defended Akalaṅka (q.v.) against Kumārila.

PRABHĀCHANDRA. A Jaina Sanskrit scholar, who may or may not be identical with the author of *Prameya-kamala-mārtaṇḍa* ; he wrote commentaries on the *Tattvārthādhigama-sūtra* by Umāsvamin, the *Samayasāra* by Kundakunda, Pūjyapāda's *Samādhi-śataka* and on Samantabhadra's *Ratnakāraṇḍa* and *Svayambhū-stotra*; his date is not certain.

PRABHĀCHANDRĀCHĀRYA (fl. *c.* 800). A Sanskrit grammarian and author of the *Nyāsa*, a sort of comm. on the *Amoghavṛitti* by Śākaṭāyana (q.v.).

PRABHĀKARA (fl. 6-7th cent). A famous philosopher and founder of the Prabhākara school of Mīmāṁsā philosophy. Nicknamed Guru, he is the author in Sanskrit of *Bṛihatī* (q. v.); a comm. on *Śabara-bhāshya* (q.v.). See *Śālikanātha.*

PRABHĀVAKA-CHARITA. See *Pariśishṭaparvan.*

PRABHUDATTA ŚĀSTRĪ. A modern Sanskrit writer, whose chief works are: *Saṁskṛitavāk-saundaryamṛitam* (1957; in 106 verses on Sanskrit language and its greatness), *Saṁskṛita-vāg-vijaya* (1942; a five-act play in Sanskrit and Hindi), and poems on the National Flag.

PRABODHACHANDRODAYA (Rise of the Moon of Knowledge). The earliest known Sanskrit allegorical drama by Kṛishṇamiśra (fl. 11th cent.; q.v.), which is devoted to the defence of Advaita form of Vishṇu doctrine, a combination of Vedānta with Vishṇuism in contrast to the heretic religious teachings.

From the union of God Śiva (Īśvara) with Illusion (Māyā) there is born the son Mind (Manas), who has two wives: Activity (Pravṛitti) and Renunciation (Nivṛitti); from the first wife is born king Confusion (Moha) with his whole family and from the second king Discrimination (Viveka) with his family. A very fierce battle, like the one between the Kauravas and Pāṇḍavas, breaks out between these two related families. A rumour is spread that a terrible famale demon will be born with the Moon-Rise of Knowledge (Prabodhachandrodaya) from the union of king Discrimination (Viveka) with his wife Revelation (Upanishad), who will destory the whole family of Confusion (Moha). Moha (Confusion) and his adherents obstruct this: his main followers are the Sexual Instinct (Kāma), his wife Sexual Pleasure (Rati), Spiritual Conceit (Brāhmaṇa Dambha) and his grandfather Egoism (Ahaṁkāra), Anger (Krodha) and Greed (Lobha) and his wives Injury (Hiṁsā) and Desire (Tṛishṇā). The maid-servants of king Confusion are Wrong Knowledge (Mithyādṛishṭi) and Bewilderment (Vibhramavatī). Among his reliable confederates are to be found Heterodox Learnings, particularly Materialism (Lokāyata) of Chārvāka. These mighty devils are opposed in the battle from the side of king Discrimination (Viveka), Peace (Śānti) and Compassion (Karuṇā), the daughters of Religion (Śraddhā), and their friends Love for Man (Maitrī) and Love for God (Vishṇubhakti), too have joined hands. In the formidable battle, that is described in Act V, the two troops of heroes, with their elephants, chargers and foot-

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soldiers push one another in the bloody arena. Materialism, that stands in the front row, is overthrown, so that the contestants get hold of each other. The heretic religions get scattered in the wind through the flood of the ocean of True Dharma. Buddhism takes shelter among the barbarious people, Digambara Jainism, Kāpālika Śaivism and other heretic teachings flee towards the regions of Pāñchālas, Mālavas, Ābhīras, etc. all infested with fools.

At the end Old Wisdom is victorious; the Revelation (Upanishad), through Divine Love (Vishṇubhakti) becomes pregnant. From her womb are born a daughter, Science (Vidyā) and son Rise of Knowledge (Prabodhodaya). A voice from behind the scene announces that the terrible Science (Vidyā) has burst forth the breast of the Mind (Manas) and that she has swallowed king Confusion (Moha) with his retinue. Immediately, there appears Rise of Knowledge (Prabodhodaya) and greets respectfully the Original Spirit (Purusha), who with pleasure takes him within his arms.

There are several commentaries on the drama.

PRABODHA-PRAKĀŚA. A sectarian Sanskrit grammar of the Śaiva school by Balarāma Pañchānana (q.v.); as it designates vowels by the word 'Śiva' its section on vowel-Sandhi is called *Śiva-sandhi-pāda.*

PRABUDDHA-RAUHIṆEYA. A Sanskrit drama (Prakaraṇa) in 6 Acts, by Rāmabhadra Muni (fl. 13th cent.; q.v.); the play was written for performance in a temple of Yugādideva, i.e., the Tīrthaṅkara Ṛishabha, on the occasion of a procession festival.

A bandit, Rauhiṇeya, steals away a married woman Madanavatī and commits other robberies but being liberated by penitence, is ultimately reformed. It is the Jaina story of the misdeeds, incarceration and penitence of a bandit, but "the plot is meagre and the play is wholly undramatic."

PRACHAṆḌA-PĀṆḌAVA. See *Bāla-bhārata.*

PRADHĀN, S.N. A scholar, whose chief work is *Chronology of Ancient India* (Calcutta, 1927).

PRADĪPA. A celebrated Sanskrit comm. by Kaiyaṭa (q.v.) on the *Mahābhāshya* of Patañjali.

PRADYUMNĀBHYUDAYA. A Sanskrit drama in 5 Acts, by Ravivarman (b. 1266 ; q.v.).

Dealing with the marriage of Pradyumna (son of Kṛishṇa) with the princess Prabhāvatī, the work is based on the *Harivaṁśa* and the Purāṇas. It makes Pradyumna join a troupe of actors to enter into the inaccessible city of Prabhāvatī's father so that he may have first sight of his beloved; one whole Act is devoted to the elaboration of the lovers' longings.

PRADYUMNA-KATHĀ. See *Pajjuṇṇa-kahā.*

PRADYUMNA SŪRI. See *Pariśishṭa-parvan.*

PRAHLĀD KUMĀR (1944-77). A modern scholar, whose chief works are: *Ṛigvedelaṅkāraḥ* (1977; treatment of all Śabdālaṅkāras and Arthālaṅkāras in *Ṛigveda*) and *Vaidika-udātta-bhāvanāyeṅ* (1975).

PRAHLĀDANADEVA (fl. 12th cent.). A Sanskrit dramatist, who was a brother of Dhārāvarsha and son of Yaśodhavala. He is the author of the *Pārthaparākrama*, a Vyāyoga describing how Arjuna wins the cows of Virāṭa; the story is taken from the *Virāṭa-parva* of the *Mahābhārata.* The dramatist claims to excite in the audience, a new sentiment,—*dīptārasa*, and the final benediction is invoked not by the hero but by Vāsava. It was acted on the occasion of the festival of the investment of Achaleśvara, the tutelary deity of Mount Ābu with the sacred thread.

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PRAHLĀD PRADHĀNA. A scholar, who ed. and pub. the Sanskrit editions of *Abhidharma-samuchchaya* of Asaṅga (Sāntiniketan, 1950) and *Abhidharma-kośa-bhāshya* (Patna, 1967).

PRAJÑĀPANĀ. See *Pannavaṇā.*

PRAJÑĀ-PĀRAMITĀ. Name of a class of Sanskrit Sūtras, which are in the nature of philosophical treatises. These appear to belong to the earliest Mahāyāna-sūtras. They treat of the six perfections (Pāramitās) of a Bodhisattva, but especially of *Prajñā-pāramitā*, the highest perfection called wisdom, which consists of the knowledge of *Śūnyatā* (emptiness). A *Prajñā-pāramitā* was tr. into Chinese in A.D. 179. The Prajñā-pāramitās probably originated in the South whence they spread to the East and North. Some scholars are of the view that this literature originated in Kashmir.

PRAJÑĀPĀRAMITĀ-PIṆḌĀRTHA. A Sanskrit work, ascribed to Diṅnāga (q.v.); it is an epitome in 58 verses of the *Ashṭasāhasrikā-prajñā-pāramitā* (q.v.).

PRĀJYABHAṬṬA (fl. 16th cent.). A Kashmirian Sanskrit author of *Rājāvalī-patākā* (q.v.), jointly with Śuka.

PRAKARAṆA-PAÑCHIKĀ. A popular Sanskrit manual by Śālikanātha (q.v.) of the Prabhākara system of Mīmāṁsā philosophy.

PRAKĀŚĀTMAN (fl. 13th cent.). A Sanskrit author of *Pañchapādikā-vivaraṇa*, a comm. on Padmapāda's *Pañchapadikā* (q.v.).

PRĀKṚITA-KALPATARU. A Prakrit grammar by Rāmaśarman (fl. 16th cent.); it divides Prakṛits into four categories : Bhāshā, Vibhāshā, Apabhraṁśa and Paiśāchikā and discusses the principal Prakrits under Bhāshā.

PRĀKṚITA-KĀMADHENU. A Prakrit grammar by Laṅkeśvara or Rāvaṇa.

PRĀKṚITA-LAKSHAṆA. A Prakrit grammatical work ascibed by some to Pāṇini.

PRĀKṚITA-LAKSHAṆA. A work by Chaṇḍa (q.v.), which deals with the grammar of the following dialects of Prakrit: *Māhārāshṭṛī*, *Ardha-māgadhī*, *Jaina Māhārāshṭrī*, and *Jaina Śaurasenī*; the work itself is written in Sanskrit.

PRĀKṚITĀNUŚĀSANA. See *Purushottama.*

PRĀKṚITA-PARĪKSHĀ. Another name of *Kupaksha-kauśika-sahasra-kiraṇa* (q.v.).

PRĀKṚITA-PIṄGALA. A Prakrit work on metrics, ascribed by some to Piṅgala, while others regard it the work of an author of the 14th century. There are many Apabhraṁśa verses illustrating metres in it; the language of these verses borders on Śaurasenī, Avahaṭṭha, Pūrvī Rājasthānī, Vraja-bhāshā and Khaḍībolī.

PRĀKṚITA-PRAKĀŚA. See *Vararuchi.*

PRĀKṚITA-RŪPĀVATĀRA. A Prakrit grammar by Siṁharāja (q.v.).

PRĀKṚITA-ŚABDĀNUŚĀSANA. A Prakrit grammar by Trivikramadeva.

PRĀKṚITA-SAPTAŚATĪ. Same as *Gāthā-saptaśatī* (q.v.).

PRĀKṚITA-SARVASVA. A Prakrit grammar by Mārkaṇḍeya Kavīndra (fl. 17th cent.), which divides Prākṛits into four categories: Bhāshā, Vibhāshā, Apabhraṁśa and Paiśāchikā and discusses the principal Prakrits under Bhāshā.

PRĀKṚITA-SŪKTA-RATNAMĀLĀ. A Prakrit

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anthology compiled by Puran Chānd in 1919.

PRĀKṚITA-VYĀKARAṆA-SŪTRA. A Prakrit grammar by Śeshanāga.

PRAKRIYĀ-KAUMUDĪ. A Sanskrit grammatical work by Rāmachandra (q.v.), also called *Kṛishṇa-kiṅkara-prakriyā.* It is a re-arrangement of the material of Pāṇini; it perhaps served as a model for *Siddhānta-kaumudī* (q.v.) of Bhaṭṭoji Dīkshita.

PRAMĀṆA-SAMUCHCHAYA. A Sanskrit work, no longer extant, by the Buddhist philosopher Diṅnāga (q.v.). From its Tibetan tr. prepared by Hema Varma, it is learnt that the original was divided into six chapters: *Pratyaksha, Svārthānumāna, Parārthānumāna, Trirūpa-hetu, Śabdānumāna-nirāsa,* and *Vyāyāvayava.*

PRAMĀṆA-VĀRTIKA. A celebrated Sanskrit work on Buddhist logic by Dharmakīrti (q.v.), of which the first chapter called Svārthānumāna-parichchheda, has been published. Its contents are: *Hetu-chintā, Anupalabdhi-chintā, Vyāpti-chintā, Sāmanya-chintā, Śabda-chintā, Āgama-chintā* and *Apaurusheya-chintā.*

PRAMĀṆA-VĀRTIKA. A Sanskrit work, entitled: *Pramāṇavārtika-bhāshya* (also called Vārtikālaṅkāra) by Prajñākaragupta.

PRAMATHANĀTHA TARKABHŪSHAṆA (b. 1866). A Sanskrit poet of Bengāl, who was a Śāstra-writer as well. His chief works are: *Kokila-dūta, Rāsa-rasodaya* and *Vijaya-prakāśa.*

PRANEE LAPANICH. A modern Thai Indologist, whose special field of research is Kshemendra, particularly his *Kalāvilāsa,* on which she got the Doctorate.

PRĀṆ NĀTH. A scholar, whose chief studies are 'Sumero-Egyptian Origin of the Aryans and the *Ṛigveda*' (*Journal of the Benares Hindu University,* I), 'The Battle of Bel. Aryan Conquest of Chaldea told in the *Ṛigveda* (*Illustrated Weekly of India,* 21st July, 1935), 'Did Hinduism begin in Egypt and Babylonia?' (*Illustrated Weekly of India,* 3rd Dec., 1935) and *Economic Conditions in Ancient India* (1939); he also tr. into Hindi Kauṭilya's *Arthaśāstra* (q.v.) from Sanskrit.

PRĀṆA-TOSHAṆĪ-TANTRA. A Sanskrit Tantric compilation by Rāmatoshaṇa Vidyālaṅkāra (q.v.), written in 1820 under the patronage of Prāṇakṛishṇa Biswas of West Bengal. It deals with the usual topics of Tantra, compiled from various Tantric works.

PRAPAÑCHASĀRA-TANTRA. A Sanskrit tantric work, ascribed to Śaṅkarāchārya (q.v.); the rituals and the mantras prescribe not only the worship of Devī and Śiva but also of Vishṇu and his Avatāras.

PRASĀD, S.N. A modern scholar, whose chief work is *Studies in Guṇāḍhya.*

PRASAṄGA-RATNĀVALĪ. See *Paṭṭubhaṭṭa.*

PRASANNA-RĀGHAVA. A Sanskrit Nāṭaka in 7 Acts by Jayadeva (q.v.; fl. *c.* 13th cent.). It deals with the life of Rāma from his wedding to his return from Laṅkā; the author, however, does not strictly follow the story in the epic and takes some liberty with the original. In Act I, a disciple of Yājñavalkya appears and repeats from the speech of two bees heard behind the scene the news they are discussing; the Asura Bāṇa is to rival Rāvaṇa for the hand of Sītā. Bāṇa then appears, tries in vain the bow, insults Rāvaṇa and retires. In Act II, Rāma and Sītā describe the beauties of the union of Vāsantī creeper and the mango-tree. In Acts III and IV, compliments are exchanged by all the parties: Viśvāmitra,

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Śatānanda, Janaka, Daśaratha, Rāma, and Lakshmaṇa; Viśvāmitra bids Rāma bend the bow of Śiva. Paraśurāma and Rāma fight: Rāma is victor, but falls at his rival's feet and asks his blessing. In Act V, there is a new and picturesque conception and one wholly aloof from drama. The river goddesses Yamunā, Gaṅgā, Sarayū, Godāvarī, Tuṅgabhadrā and the god Sāgara (Ocean) converse and through them the story of *Rāmāyaṇa* is releated upto the slaying of Vāli. In Act VI, Rāma asks the birds, the moon, etc. for his beloved. Fortunately two Vidyādharas by magic art are able to show him the events in Laṅkā; Sītā appears, Rāvaṇa seeks her love; she despises him; angry, he reaches out his hand for his sword to slay her, but receives in it the head of his son, Aksha, slain by Hanumant; it is Hanumant who has leaped the ocean and attacks Laṅkā. Sītā is desperate; she seeks to burn herself on a funeral pyre, but the coal changes to pearl, and Hanumant consoles her by news of Rāma's fidelity. In Act VII Rāvaṇa is given by Prahasta a picture sent by Mālyavant showing the details of the enemy's attack and the bridge; he refuses to regard it as more than a painter's fancy; he realizes that the city is attacked, sends Kumbhakarṇa and Meghanāda, who meet their death; finally he himself issues forth to die. The purification and restoration of Sītā is described by a Vidyādhara and his mate. Then is shown Rāma's journey to Ayodhyā in the aerial car.

PRAŚASTAPĀDA (fl. 5th cent. ?). A Sanskrit author of *Padārtha-dharma-saṅgraha* (q.v.), an exposition of *Vaiśeshika-sūtra* (q.v.).

PRASHANT KUMĀR VEDĀLAṄKĀR (1937-). A Vedic scholar, whose chief works in Hindi are: *Vaidika Sāhitya meṅ Nārī* (1964), *Rasābhāsa* (a critical study) and works on: Vedic polity (1975) and Vedic education and language (1981).

PRAŚNA-UPANISHAD. See *Upanishad.*

PRAŚNA-VYĀKARAṆĀNI. See *Paṇhāvāgaraṇāim.*

PRASTHĀNA-BHEDA. A Sanskrit philosophical work by Madhusūdana Sarasvatī (q.v); after giving useful accounts of the different systems of philosophy, it aims to syncretise all of them.

PRATĀPARUDRA-KALYĀṆA. See *Vidyānātha* and *Pratāparudra-yaśobhūshaṇa.*

PRATĀPA RUDRADEVA. A king of Warrangal (r. 1268-1319), whose name has been commemorated in the *Pratāparudra-yaśobhūshaṇa* (q.v.). A great patron of poets, he himself was a poet of high order; his extant Sanskrit works are: *Ushārāgodaya* (a *nāṭikā* on the Ushā-Aniruddha episode) and *Yayāti-charita* (a seven-act drama describing the love of king Yayāti and Śarmishṭhā; q.v.).

PRATĀPA RUDRADEVA. A king (r. 1497-1540) of Gajapati dynasty, who ruled at Cuttack in Orissa. His Sanskrit works are: *Pratāpamārtaṇḍa* or *Prauḍha-pratāpa-mārtaṇḍa*, *Nirṇaya-saṅgraha* (both Smṛiti works) and *Kautuka-chintāmaṇi* (on erotics and magician's tricks). *Sarasvatī-vilāsa* (q.v.), though compiled by an assembly of Paṇḍits, is often attributed to him.

PRATĀPARUDRA-YAŚOBHŪSHAṆA. (*Pratāparudrīya*). A Sanskrit work on poetics with illustrations in praise of his patron, Kākatīya king Pratāparudra of Warangal, composed by Agastya or Vidyānātha (q.v.; fl. *c.* 1300).

It consists of the usual three parts—Kārikās, Vṛitti, and illustrations; its nine chapters deal respectively with Nāyaka, Kāvya, Nāṭaka, Rasa, Dosha, Guṇa, Śabdālaṅkāra, Arthālaṅkāra and Miśrālaṅkāra, and cover the same ground as Viśvanātha's *Sāhityadarpaṇa.* Agastya follows Mammaṭa in general, but

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prefers Bhoja in the matter of Guṇas and Ruyyaka in the matter of Alaṅkāras. Parṇāma, Ullekha, Vichitra and Vikalpa are the new Alaṅkāras mentioned by Agastya which are not found in Mammaṭa. *Ratnāpaṇa* by Kumārasvāmin, son of the famous Mallināthа (q.v.), is a good comm. on this work. The third Chapter contains the model drama, *Pratāparudrakalyāṇa*, which serves the double purpose of eulogising the king of Warangal and illustrating the author's views on dramaturgy. The treatise has been very popular among later writers and is, specially in Southern India never missed as a textbook in rhetorical study.

PRATĀPASIṀHA DEVA. Mahārājā of Jaipur (r. 1779-1804) and author of *Saṅgīta-sāgara*, an encyclopaedia of music, which was prepared with the help of musicians.

PRATHAMĀNUYOGA. A class of legendary works in Prakrit, to which belong the *Padma*, *Harivaṁśa*, *Trishashṭilakshaṇa Mahā* and *Uttara Purāṇas*; these works belong to the secondary or substitute canon of the Digambara Jainas.

PRATIBHĀ-CHĀṆAKYA. See *Bhīma*.

PRATĪHĀRENDURĀJA (fl. *c*. 950). A Sanskrit author of *Laghu-vṛitti*, a comm. on the *Alaṅkāra-sāra-saṅgraha* of Udbhaṭa (q.v.) and a follower of Alaṅkāra school. He was a native of Koṅkana, a pupil of Mukula and one of the oldest commentators in the field of poetics. He was a severe critic of the Dhvani school and taking up all the examples of *Dhvani* given by Ānandavardhana (q.v.), he has proved that they are one and all merely examples of Alaṅkāras.

PRATIJÑĀ-YAUGANDHARĀYAṆA. A Sanskrit drama (Prakaraṇa) in four Acts by Bhāsa (q.v.), based on the *Bṛihatkathā* (q,v.) by Guṇāḍhya and is referred to in the *Mahābhārata*.

Udayana, the Vatsa king, goes on an elephant hunt, but is captured by his enemy, Pradyota Mahāsena of Ujjayinī, a counterfiet elephant having been employed for his overthrow. Yaugandharāyaṇa, the minister of Udayana, who is hero of the play, takes a vow (*pratijñā*) to release his master. In Ujjayinī, Mahāsena discusses with his wife the question of the marriage of their daughter, Vāsavadattā, when the news of the capture of Udayana arrives; they decide that Vāsāvadattā will learn music from the captive Udayana; the teacher and the pupil, however, fall in love. Yaugandharāyaṇa comes to Ujjayinī in disguise with his friends and through his machinations, the king is enabled to escape with Vāsavadattā, but the minister is captured after a gallant fight. Mahāsena, however, appreciates the ingeniousness of the minister and approves of the marriage of the pair.

Bhāmaha criticied severely the play on the score that Udayana could never have been deceived by an artificial elephant, and if deceived, could not have been spared by the enemy forces. In the prologue, the play is referred to as a Prakaraṇa but it consists of four Acts. See *Svapna-vāsavadattā*.

PRATIMĀ-LAKSHAṆA. An old Sanskrit work on the measurement of images and icons of the Buddhists.

PRATIMĀ-MĀNA-LAKSHAṆA. An old Sanskrit work on the measurement and icons in general.

PRATIMĀNĀṬAKA. A Sanskrit drama in seven Acts by Bhāsa (q.v.), based on the *Rāmāyaṇa* and belonging to the Nāṭaka type of plays.

It describes the story of Rāma from Daśaratha's death to his return to Ayodhyā after recovering Sītā from Laṅkā. The drama derives its title from the statue (*pratimā*) of Daśaratha that was added to those of his predecessors in the statue-hall after his death. In his drama, Bhāsa, through a dialogue

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between Bharata and Kaikeyī, seeks to exonerate Kaikeyī from the charges of selfishness and heartlessness that have been levelled against her through centuries; the entire sixth Act has been written on a novel plan.

PRĀTIŚĀKHYA. Name given to the oldest text-books of the exegetical Vedāṅga (q.v.) called Śikshā (q.v.). These works are so called because every Śākhā or recension of a Saṁhitā had a text-book of this nature. These works, which contain rules by which one can turn Pada-pāṭha into Saṁhitā-pāṭha, are valuable for the history of grammatical studies in India, which most probably commenced with these works; they also helped preservation of the Vedic texts intact. The important Prātiśākhyas belonging to the different Vedic Saṁhitās are: *Ṛigveda-prātiśākhya* ascribed to Śaunaka, *Taittirīya-prātiśākhya-sūtra* (ascribed to as many as twenty authors), *Vājasaneyi-prātiśākhya-sūtra* ascribed to Kātyāyana (both belonging to *Yajurveda*), and an *Atharvaveda-prātiśākhya-sūtra*, supposed to belong to the school of Śaunakas. The *Pañchavidhā-sūtra* shows the manner in which the Sāmans are to be sung at the time of a Yajña and the *Pushpa-sūtra*, a kind of Prātiśākhya, is meant for the Uttaragāna of the *Sāmaveda*. See *Vedāṅga* (Śikshā).

PRATYABHIJÑĀ-HṚIDAYA. A Sanskrit work by Kshemarāja (q.v.), which is a compendium of the *Pratyabhijñā-śāstra* and is regarded as an important work on Kashmir Śaivism.

PRATYABHIJÑĀ-KĀRIKĀ. Same as *Īśvara-pratyabhijñā-sūtra* (q.v.).

PRATYABHIJÑĀ-SŪTRA. Same as *Īśvara-pratyabhijñā* (q.v.).

PRATYABHIJÑĀ-VIMARŚINĪ. A Sanskrit work, also called *Laghvī Vṛitti*, which is a comm. by Abhinavagupta (q.v.) on Utpala's *Pratyabhijñā-sūtra* (q.v.).

PRATYABHIJÑĀ-VIVṚITI-VIMARŚĪNĪ. A Sanskrit comm. by Abhinavagupta (q.v.) on the lost portion of the exposition by Utpala.

PRATYAKSHA-MAṆĪ DĪDHITI. An authoritative Sanskrit comm. by Raghunātha Śiromaṇi (q.v.) on the 'Pratyaksha-khaṇḍa' of the *Tattva-chintāmaṇi* (q.v.) of Gaṅgeśa; it is part of the author's *Tattva-chintāmaṇi-dīdhiti*.

PRATYAK-TATTVA-DĪPIKĀ. See *Chitsukhi*.

PRAUḌHADEVARĀYA (fl. 15th cent.). A king of Vijayanagara and author in Sanskrit of *Rati-ratna-pradīpikā*, a work on erotics, which in its seven chapters is an elaborate treatise on sexual pleasures.

PRAUḌHA-MANORAMĀ. A Sanskrit grammatical work, which is a lucid comm. by Bhaṭṭoji Dīkshita on his own *Siddhānta-kaumudī* (q.v.).

PRAVARASENA. Author of the Prakrit *Setubandha* (q.v.), who is identified by some with Pravarasena II, king of Kashmir, and by others with Pravarasena II, the Vākāṭaka king. His date is uncertain but Bāṇabhaṭṭa (7th cent.) in his *Harsha-charita* and Daṇḍin (8th cent.) in his *Kāvyādarśa* have referred to *Setubandha*.

PRĀYAŚCHITTA-PRAKARAṆA (*-nirupaṇa*). A Sanskrit Smṛiti digest of Bhavadeva Bhaṭṭa (q.v.), which deals with various sins and the modes of their expiation.

PRĀYAŚCHITTA-VIVEKA. A Sanskrit Smṛiti digest by Śūlapāṇi (q.v.), in which the author defines expiation, classifies sins and prescribes different modes of atonement.

PRAY, BRUCE. An American Indologist,

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whose special field of study is historical survey of Indo-Aryan languages; he at present teaches in the University of California at Berkeley.

PRAYOON SATANKURO. A modern Thai Indologist, who is working in the Mahamakuta Buddhist University, Bangkok and has pub. a work on *Sandhi*.

PREBISH, C.S. A modern American Indologist, who teaches in the Pennsylvania State University. His field of specialization is Buddhism.

PREINHAELTEROVÁ, HANA (1928-). A Czech Indologist, who is both a Bengali and Sanskrit scholar. She has tried to evoke the heroic spirit of the *Rāmāyaṇa* in her prose narrative (Eng. tr. 'On Brave Rāma and Faithful Sītā'; Prague, 1975).

PREMANĀRĀYAṆA DVIVEDĪ. A modern Sanskrit writer, who tr. Hindi poet Bihāri's *Satsai* into Sanskrit under the title *Śṛiṅgāra-saptaśatī* (1970).

PREMAŚAṄKARA MIŚRA. A modern Sanskrit writer, whose *Subhāsha-charita* (in prose) on the life of Subhāshachandra Bose, was pub. in *Divyajyotis* (1967 ff.).

PRINTZ, WILHELM. A German Indologist, who in his monograph *Bhāsa's Prakrits* (Frankfurt, 1921) made a study of Prakrits used in Bhāsa's plays.

PṚITHUSVĀMĪ (fl. 10th cent.). A Sanskrit writer on Mathematics, whose works have not yet come to light; he has been noted by Alberunī.

PṚITHUYAŚAS (fl. early 6th cent.). Son of Varāhamihira (q.v.) and author in Sanskrit of *Shaṭpañchāśikā* (q.v.), a Sanskrit work on horoscopy.

PṚITHVĪRĀJA-VIJAYA. A fragmentary and unfinished Sanskrit kāvya of unknown authorship, probably by Kashmirian Jayānaka, composed at the end of the 12th century.

It treats of the victories of the Chauhāna king Pṛithvīrāja of Ajmer and Delhi, who wins a great victory over Sultān Shahāb-ud-dīn Ghorī in 1191, though he is shortly afterwards ruined and slain. The printed text extends from Canto I to part of Canto XII, and is full of lacunae. There is a dependable genealogy and an account of Pṛithvīrāja's ancestors; the poem is valuable for the history of Rājasthān from the middle of the eighth century to the end of the 12th; it was commented upon by Jonarāja (*c.* 1448) of Kashmir.

PRĪTI-SANDARBHA. See *Bhāgavata-sandarbha*.

PRIYADARŚIKĀ. A Sanskrit drama (Nāṭikā) in four Acts by Śrī-Harsha (q.v.).

It is reported that the king of Kaliṅga has driven away the king Dṛiḍhavarman, because of his refusal to marry his daughter to him. The princess is given shelter by her father's ally, Vidhyaketu who, offends king of Vatsa and is attacked and killed by Vatsa's general Vijayasena. The beautiful princess (Priyadarśikā) is taken as a part of the booty and the king allots Āraṇyikā, so named because she is picked from the forest, to his queen Vāsavadattā. The king falls in love with the girl and develops intimacy with her. This enrages the queen, who throws Āraṇyikā into prison. In the meantime, the queen learns from a letter from her mother that Dṛiḍhavarman, her aunt's husband, is in bondage needing Vatsa's aid. Vijayasena and Dṛiḍhavarman's chamberlain bring the news of the defeat of the Kaliṅga king and re-establishment of Dṛiḍhavarman. Then it is represented that Āraṇyikā has poisoned herself, at which Vāsavadattā is filled with remorse. The Chamberlain recognizes the princess and by magic she is revived; Vāsavadattā comes to

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know that Āraṇyikā is her cousin and gladly grants her hand to her husband.

The dramatist introduces into the play a new device, the *garbha-nāṭaka* (drama within a drama)—a device adopted for the first time in the history of Sanskrit drama and repeated very rarely after Harsha.

PRIYARATNA ĀRSHA. A Sanskrit scholar, whose chief work *Yamapitṛi-parichaya* (1933) discusses the role of the god Yama; he was influenced by the writings of Dayānanda Sarasavatī (q.v.).

PRIYAVRATA SHARMĀ. A modern scholar, who has ed. Bopadeva's *Hṛidaya-dīpaka Nighaṇṭu*.

PRIYAVRATA VEDAVĀCHASPATI. A modern scholar, whose chief works in Hindi are: *Varuṇa-kī-Naukā*, *Vedic Rāshtrīya-gīta* (1955), *Merā Dharma* (1957), a Vedic anthology and a unique and monumental work on the political ideas as expounded in the Vedas (3 Pts.: Pt. 1 on the Constitution of the State; Pt. 2 on the Welfare State and Pt. 3 on the Defence of the State). He was Vice-Chancellor of Gurukula Kāṅgri Vishwavidyalaya, Hardwar.

PRZYLUSKI, JEAN (1885-1944). A Polish Indologist, who did excellent work in translating from the Chinese texts concerning North-western India, Buddha's parinirvāṇa, the legend of Aśoka and the Council of Rājagriha. He attached much importance to geographical factors of the development of Buddhist schools. His chief works are: *Fables in Vinaya-piṭaka of the Sarvāstivāda School*, *Le Councile de Rājagṛiha* (Paris, 1926-28) and *De Legende de Emperor Aśoka* (1923). In Vedic studies, he has identified for the first time Varuṇa and Vishṇu with non-Aryan gods. He has written also research articles on geography of the North-west of India and on Indian Colonization in Sumātra before 7th cent. A.D. See *Lévi, Sylvain*.

PUBLICH, F. A modern Danish Indologist, whose chief work is *Buddhas Vej, till Nirvāṇa*.

PUGGALA-PANNATTI. See *Abhidhamma-piṭaka*.

PŪJĀ-RATNĀKARA. A Sanskrit work, which forms a part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.) and deals with the worship of various gods and goddesses according to Tantric rules.

PŪJYAPĀDA. See *Pūjyapāda Devanandin*.

PŪJYAPĀDA DEVANANDIN. A Digambara Jaina Sanskrit grammarian and founder of one of the several schools of Sanskrit grammar. The *Jainendra Vyākaraṇa*, though ascribed to Jinendra, is really the work of Pūjyapāda Devanandin, who probably composed it in the latter part of the 5th cent. A.D. The grammar is nothing but Pāṇini's *Ashṭādhyāyī* and Kātyāyana's *Vārttikas* thereon, condensed as much as possible with a number of ingenious shifts.

PULLE, F.L. An Italian Indologist, who ed. the *Shaḍdarśana-samuchchaya* of Haribhadra, catalogued the Jaina manuscripts at Florence, contributed many studies on Jaina Kathā literature and on Sanskrit prosody; he ed. also a series called *Studi Italiani Filologia Indo-Iranica* (Florence, 1897-1932).

PULLELA RĀMACHANDRUDU. A Sanskrit author of *Susaṁhata-bhāratam* (1965), a drama in 6 Acts, dealing with the integration of India from the beginning upto the Goa-episode; it features all the leading Indian leaders, introduces two British quislings, a Hindu and a Muslim from among the Princes, and a play within play depicting the message of Aśoka.

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PULYA UMĀMAHEŚVARA ŚĀSTRĪ (fl. early 20th cent.), An Āndhra Sanskrit author of *Dharma-vyavasthā-vajrahāra* (Madras), which is a comprehensive criticism of all the measures of social reform in respect of marriage, untouchability, etc.

PUṆḌARĪKĀKSHA VIDYĀSĀGARA (fl. 15th cent.). A Sanskrit writer and one of the greatest scholars of Bengal; his *Kārakakaumudī* is an independent work on grammar but he wrote comms. on *Nyāsa*, *Kātantratīkā*. *Kāvyādarśa*, *Kāvya-prakāśa*, *Bhaṭṭi-kāvya*, etc.

PUṆḌARĪKA VIṬṬHALA (fl. 16th cent). A Sanskrit writer, a native of Khāndesh and author of a number of works on music such as *Rāgamālā* and *Rāgamañjarī*. After Khāndesh was annexed by Akbar in about 1599, he came to his court.

PUÑJARĀJA. A Sanskrit writer on grammar and a minister of Ghiyās-ud-din Khaljī of Mālwā (r. 1469-1500). Belonging to the Sārasvata school of grammar, he is the author of several commentaries, besides, the *Śiśuprabodha* (on Alaṅkāra) and *Dhvani-pradīpa*. See *Sārasvata vyākaraṇa*.

PUNYAVIJAYA. A Jaina scholar, whose chief works are: ed. of *Aṅgavijjā* (Benares, 1957), ed. of *Bṛihtkalpasūtra* (6 Vols.) and of *Vasudevahiṇḍī* (both jointly with Muni Chaturavijaya), of Nemichandra's *Ākhyānamaṇikośa* (Benares, 1962), of *Nandīsūtra* with Chūrṇī of *Nandīsūtram* with Vṛitti and Durgapada-vyākhyā, of *Ullāgharāghava-nāṭaka* of Someśvara (with B.J. Sandesara) and *Catalogue of Palm-leaf Manuscripts in the Śāntinātha Jain Bhaṇḍara*, Cambay (2 Pts.).

PUṆZO, JOANNE. A modern American scholar, whose study is on *Devīmāhātmya*.

PUPPHACHŪLIĀO. See *Uvaṅga*.

PUPPHIĀO. See *Uvaṅga*.

PURĀṆA. General designation of works written in Sanskrit and attributed to the sage Vyāsa, though in reality believed to be the works of generation of writers or compilers. The term 'Purāṇa' means originally nothing but *purāṇam ākhyānam*. i.e., 'old narrative', without any special significance as to the character of the narrative; in Brāhmaṇas, Upanishads and old Buddhist texts, it usually occurs in connection with 'itihāsa'. According to the classical definition, however, a purāṇa is supposed to deal with five topics (*pañchalakshaṇa*), viz.: *Sarga* (creation of the universe), *Pratisarga* (re-creation after dissolution by the periodical deluges), *Vaṁśa* (genealogies), *Manvantara* (the epochs marked by dissolutions; and secondary creations presided over by their respective Manus) and *Vaṁśānucharita* (history of the dynasties, both Solar and Lunar, who ruled during these periods). A variant reading has *bhūmyādeḥ sainsthāna* (world geography) in place of *Vaṁśānucharita*; thus it would appear that religious instruction was not one of their primary aims. *Pañchalakshaṇa*, however, does not conform to the extant texts since they contain either something less than the limitations set by it. To present perhaps a composite picture of Hinduism (based upon the Vedas and Smṛitis with worship of Vishṇu and Śiva), later additions were made to include glorification of Brahmā, Vishṇū, Sūrya, Rudra, *tīrthas* (sacred places), *Śrāddha* (rites in honour of the manes), *Vratas* (religious observances), description of the duties of the castes and āśramas, *dāna* (gifts), incarnation of gods, *mukti* (final emancipation), *dharma* (righteous conduct), *vṛitti* (means of livelihood), *artha* (economics and polity), *Kāma* (erotics). If it be assumed that the classical definition was based on the contents of actual texts, then *prima facie* it would appear that the present Purāṇas are mutilated

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or revised versions of older texts. Moreover, since each one of them enumerates the whole eighteen, they must all have received a supplementary revision.

The Purāṇas are said to be 18 *Mahā* (major) and 18 *Upa* (minor). The list of the Mahā Purāṇas is given in most cases in the same order: (1) *Brahma* or *Ādi*, (2) *Padma*, (3) *Vishṇu*, (4) *Vāyu* or *Śiva*, (5) *Bhāgavata* (or *Devī Bhāgavata*), (6) *Nārada*, (7) *Mārkaṇḍeya*, (8) *Agni*, (9) *Bhavishya*, (10) *Brahmavaivarta*, (11) *Liṅga*, (12) *Varāha*, (13) *Skanda*, (14) *Vāmana*, (15) *Kūrma*, (16) *Matsya*, (17) *Garuḍa*, and (18) *Brahmāṇḍa*. The *Garuḍa*, *Agni* and *Nārada* are encyclopaedias of literature, containing the abstracts of all the great works in Arts & Science in Sanskrit literature. These deal, in addition to the Purāṇic material, with medicine, grammar, dramaturgy, music and astrology. The *Padma*, *Skanda*, and *Bhavishya* discuss *tīrthas* and *vratas*; the *Brahmāṇḍa* and the *Vāyu* are historical; the *Liṅga*, *Vamana* and *Mārkaṇḍeya* are sectarian works; the *Varāha*, *Kūrma* and *Matsya* are spoken in part, by Varāha, Kūrma and Matsya incarnations; *Brahma*, *Bhāgavata* and *Brahmavaivarta* deal mainly with Kṛishṇa legend.

There is no uniformity in the list of the Upapurāṇas (q.v.), which are more sectarian in character, comparatively late in origin and are of composite nature, with little of historical value. The following appear to be the 18: *Sanatkumāra*, *Narasiṁha*, *Nanda*, *Śivadharma*, *Durvāsas*, *Nāradīya*, *Kapila*, *Vāmana*, *Uśanas*, *Mānava*, *Varuṇa*; *Kālī*, *Maheśvara*, *Sāmba*, *Saura*, *Pārāśara*, *Mārīcha* and *Bhārgava*. The other Upapurāṇas are: *Vishṇudharmottara* (*Vishṇudharma*), *Bṛihaddharma*, *Śiva*, *Gaṇeśa*, *Chaṇḍī*, *Kālki* and *Kālikā*.

The Purāṇas are a sort of encyclopaedia: in fact 'they afford us far greater insight into all aspects and phases of Hinduism—its mythology, its idol-worship, its theism and pantheism, its love of God, its philosophy and its superstitions, its festivals and ceremonies, and its ethics, than any other works.' From the historical point of view, genealogies of Solar and Lunar races, as also the dynasties of the Śiśunāgas, Nandas, Mauryas, Guptas and others are very important.

According to the orthodox tradition, the Purāṇas are of divine origin; traditionally, however, the authors of the Purāṇas were the Sūtas or the bards. All the Purāṇas are said to have been redacted by the sage Vyāsa, and handed down to us through his sūta-disciple Lomaharshaṇa or his son Ugraśravas the Sauti, who related them to Śaunaka on the occasion of a Yajña in the Naimisha forest on the bank of the Gomatī, 45 miles from Lucknow. Later on, the temple-priests added a great deal of new matter which served their own ends. Some of these additions have been given local-colouring (for details see articles on each Purāṇa). The present Purāṇas are thus more or less sectarian carrying on propaganda in favour of a particular deity or a place sacred to that deity.

The Purāṇas are very popular, regarded as next in importance only to the Vedas. These give the Śūdras and the womenfolk, who were debarred from Vedic study and the observances of Vedic rites, the liberty to read and hear the Purāṇas as also to perform Vratas and other Purāṇic rites. These also contain charming anecdotes written in simple language which appeal to the heart of the common man. The Purāṇas are all written in Sanskrit verse (some scholars are of the view that the Purāṇas were originally composed in Prakrit and later on turned into Sanskrit) and their invariable form is that of a dialogue between an exponent and inquirer, interspersed with the dialogues and observations of other individuals. Varying greatly in length, some of them specify the number of couplets that each of the eighteen contains. The sum total of couplets in the whole eighteen is regarded 4,00,000; the *Skanda* is the longest, with 81,000, the *Brahma* and the *Vāmana* are the shortest, with

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10,000 couplets each.

Dr Hazra, after making a thorough analysis, gives the following probable dates for addition of different sections (dealing with the orthodox rites and customs in the manner of Smṛitis), to the different Purāṇas :-

1.	*Mārkaṇḍeya-purāṇa*	3rd to 5th cent. A.D. (some portions may be much later).
2.	*Brahmāṇḍa* and	3rd to 5th
3.	*Vāyu Purāṇas*	cent. A.D.
4.	*Vishṇu Purāṇa*	3rd to 4th cent. A.D.
5.	*Bhāgavata-purāṇa*	6th cent. A.D.
6.	*Matsya-purāṇa*	6th to 7th cent. A.D. (some portions may be as late as A.D. 1000 or even later).

It would appear from the above that the Purāṇa texts, as we have them now, were composed at different periods ; it is difficult to fix their chronology, even with an approximate degree of certainty. The six Purāṇas, whose dates have been discussed above, were probably older than others, but as *Vāyu*, *Brahmāṇḍa*, *Vishṇu*, and *Bhāgavata Purāṇas* mention the Guptas among the royal dynasties, they could have been finally redacted before the 4th cent. A.D. The *Vāyu-purāṇa* is, however, mentioned in *Harsha-charita* and was therefore earlier than the 7th cent. A.D. The same is probably the case with *Mārkaṇḍeya-purāṇa* as, Bāṇa's Chaṇḍīśataka and Bhavabhūti's *Mālatīmādhava* were probably inspired by the well-known sections of this Purāṇa known as Devī-māhātmya or Chaṇḍī. As Alberunī mentions the eighteen Purāṇas, they must all have been in existence before A.D. 1000, though there might have been additions and alterations in some of them at a later date. But so far as the original Purāṇas are concerned, reference in *Dharma-sūtras* and the *Mahābhārata* indicates that these existed long before the Christian era.

Below are given the brief outlines of the Purāṇas :—

(i) *Brahma* (*Brāhma*) *Purāṇa*, also called *Ādi-purāṇa*, due to its first place in the lists of Purāṇas, is related by Sūta Lomaharshaṇa to the Ṛishis who had gathered in the Naimisha forest. It contains legends, more or less common to all the Purāṇas, of the creation of the world, the birth of the primal man Manu and his descendants, the origin of the gods, demi-gods and other beings as well as a description of the earth with its various divisions, of the hells and heavens. The major portion of the work is devoted to the glorifications (māhātmyas) of sacred places (tīrthas), particularly of Ondra-deśa or Utkala (the present Orissa), with its sacred places and temples described minutely; there are myths of the origin of Ādityas (the gods of light) and of the sun-god, Sūrya. There are chapters on the glorification of Śiva, Śiva-Pārvatī marriage, and the places sacred to Śiva and other Śiva myths. A large section (Chaps. 180-212) is devoted to the well-known legends of Kṛishṇa's childhood, adventures and heroic deeds; Chap. 213 describes in detail the incarnations of Vishṇu. At the end, there are a few chapters dealing with the Śrāddhas, the duties of the castes and āśramas, and the rewards of Vishṇu worship.

The Gautamī māhātmya, the glorification of the sacred places on the Gaṅgā (Chaps. 70-175), often appears in manuscripts, as an independent text. The Uttara-khaṇḍa (last section) which occurs in some manuscripts, is a māhātmya of a sacred river Balaja (Benās in Mārwār).

The *Saura-upapurāṇa* (q.v.) is a supplement (*khila*) of the *Brahma-purāṇa*.

(ii) *Padma-purāṇa*. A huge Purāṇa existing in two recensions of which the Bengali recension consisting of five books is older than the Ānandāśram Sanskrit Series,

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Poona (No. 28) consisting of six books (Ādi, Bhūmi, Brahma, Pātāla, Sṛishṭi and Uttara-khaṇḍa). This Purāṇa contains legends of Śakuntalā, Purūravās, Rāma and Ṛishyaśriṅga. The genealogical account of this Purāṇa agrees with that of the *Matsya*; the last book mentions the incarnations of Vishṇu. Some of the books of the longer version contain chapters glorifying the Gaṇeśa and Śiva cults. The Bengali recension consists of five books or Khaṇḍas as under :—

Bk. I, *Sṛishṭikhaṇḍa* (Section of the Creation). The *Padma-purāṇa*, so called after the padma (lotus) in which the god Brahmā appears at the creation, is narrated at the request of Śaunaka, by Sūta Ugraśravas to the Ṛishis who assemble in the Naimisha forest. After the usual accounts of the Creation, genealogies of the Solar dynasty and of the Lunar dynasty down to the time of Kṛishṇa, myths are told of the conflicts between gods and demons, followed by a chapter which is of interest from the point of view of the history of religion. The book is Vishṇuite in character and contains myths and legends for the glorification of the god Vishṇu, though the first cause assumed is god Brahmā and not Vishṇu. A principal part of the book deals with numerous myths and legends connected with the lake Pushkara (Pokher in Ajmer), sacred to Brahmā; the book concludes with myths of Vishṇu as the destroyer of demons, and the birth and marriage of Skanda.

Bk. II, *Bhūmikhaṇḍa* (Section of the Earth) begins with the legends of Somaśarman, who in a later rebirth became Prahlāda; legends explain why Prahlāda, a great devotee of Vishṇu, takes birth among the demons. In addition to the description of the earth, there are legends dealing with *tīrthas*; the story of Sukalā and that of Yayāti and his son Pūru explain that tīrthas can be persons also, such as the wife, the son, etc.

Bk. III, *Svargakhaṇḍa* (Section of the Heavens) describes the words of gods, Bhūtas, Piśāchas, Gandharvas, Vidhyādharas and Apsaras, into which are woven numerous myths and legends. In this connection stories of Śakuntalā (conforming with Kālidāsa's drama), Purūravā and Urvaśī, and other legends are mentioned; duties of the castes and āśramas, modes of Vishṇu-worship, ritual and morality are also given.

Bk. IV, *Pātālakhaṇḍa* (Section of the nether world) begins with the description of the subterranean regions, especially the abode of Nāgas or snake-deities. In this connection, the legends of Rāvaṇa and Rāma (in literal agreement with Kālidāsa's epic *Raghuvaṁśa*) and of Ṛishyaśṛiṅga are mentioned. The sacred places over which Rāma's sacrificial horse wandered have been described, as also the legends attached to those places; at length, the horse reaches Vālmīki's hermitage where it is said that Vyāsa proclaimed the *Padma-purāṇa* and then other Purāṇas. The book ends with Kṛishṇa-Rādhā legend, duties of Vishṇu-worshippers, the sanctity of Śālagrāma stone and other details of the Kṛishṇa cult.

Bk. V, *Uttarakhaṇḍa* (Last Section) being a very long book, its main aim is to expound the Vishṇu cult in the most impressive manner; there is a glorification of the months Māgha and Kārttika, as also of Vishṇu by Śiva himself. Śiva narrates to Pārvatī a long account of Vishṇu's avatāras, involving repetition of the legends of Rāma and Kṛishṇa. This book glorifies *Bhagavadgītā*; Rādhā is identified with Lakshmī. It contains the Bhṛigu-legend extolling the god Vishṇu above Śiva and Brahmā.

Kriyāyogasāra (the essence of yoga by deeds), a kind of appendix to the *Uttara-khaṇḍa*, teaches that Vishṇu should be worshipped by pious acts, like pilgrimages to the Gaṅgā and celebrations of festivals. In this connection many silly stories are told, but also the charming love story of Mādhava and Sulochanā.

The *Padma-purāṇa* contains references to

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the adoration of Rādhā as a goddess, the sanctity of the Śālagrāma stone and the Tulasī plant and such portions cannot be old. Nevertheless there is ancient nucleus in the first four books, the genealogical account of this Purāṇa agreeing with that of the *Matsya*.

(*iii*) *Vishṇu* (*Vaishṇava*) *Purāṇa*. Of all the Purāṇas, it appears to have preserved the original text more faithfully, since it more or less satisfies the classical definition of a purāṇa; the philosopher Rāmānuja often quoted it as an authority. It declares Vishṇu as the highest being (with whom Brahmā and Śiva are one) and is the principal work of the Vishṇu-worshippers. It is divided into six books and contrary to the tradition, Parāśara is called the author of the work.

Bk. I gives the usual account of the creation of the world, of the gods and demons, of the heroes and primal ancestors of the human race. Among the mythological narratives, allegories and legends that it contains, mention may be made of the 'churning of the ocean', and of Dhurva and Prahlāda, both great devotees of Vishṇu.

Bk. II gives a description of the world, the nether world, hells, the Sun and its planets. The seven continents and the seven oceans are described, in the midst of which is situated Jambudvīpa, the dwelling of the gods. In Jambudvīpa is Bhāratavarsha, whose lands, mountains and rivers are enumerated. In connection with name Bhāratavarsha, there is then narrated a legend of king Bharata (the corresponding story in the *Bhāgavata-purāṇa* has the title *Jaḍabharata-charita*). In this legend, the philosophical doctrine of the Unity of All is presented from the Vishṇuite standpoint.

Bk. III gives an account of the Manus and the Manvantaras (ages) over which they rule, a discussion on the four Vedas, on their division by Vyāsa and his pupils and on the origin of the various Vedic schools. Then follows an exposition on the duties of the castes and āśramas and on birth and marriage ceremonies. The last chapters give the origin of heretical sects, whose followers, especially the Jainas and the Buddhists, are represented as the worst evil-doers.

Bk. IV gives, in general agreement with the *Vāyu-purāṇa* account, the genealogical lists of the Solar and Lunar dynasties. It also contains the legends of Purūravā and Urvaśi, of Yayāti; and others; the Rāma-legend and the story of the *Mahābhārata* are briefly told. In the end the book prophecies the future kings of Magadha, the Śiśunāgas, Nandas, Mauryas, Śuṅgas, etc., concerning the foreign barbarian rulers and the terrible age brought about by them, which will only be ended by Vishṇu in his incarnation as Kalki.

Bk. V speaks of divine Kṛishṇa and his marvellous adventures which are told in the same order as in the *Harivaṁśa*.

Bk. VI contains a description of the four yugas; next are described the evils of existence, the pain of being born and method of release from existence. The medium for obtaining this wisdom is yoga, meditation upon Vishṇu.

(*iv*) *Vāyu* (*Śiva*) *Purāṇa*. Referred to by Bāṇa in *Harshacharita* and may also be said to have preserved much of the original text, it contains many legends in glorification of Śiva whence its second name *Śiva-purāṇa*. Like the *Vishṇu-purāṇa*, it deals with the creation of the world, genealogies, the end of the world and the efficacy of yoga but the yogī has to meditate upon Śiva. Even in this Śivaite work two chapters are devoted to Vishṇu; it describes also the Śrāddhas, Māhātmyas, stotras and ritual texts.

(v) *Bhāgavata* (*Śrīmadbhāgavata*) *Purāṇa*. The most popular work of the Purāṇic literature, it is the scripture of the Bhāgavatas, a Vishṇuite sect. It deals chiefly with the life and sports of Kṛishṇa, the incarnations of Vishṇu and prophecies about the Kali Age. Its tenth Skandha is very popular with the

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Vaishṇavas, but there is no mention of Rādhā. Kapila, the founder of the Sāṅkhya system, and Buddha appear as incarnations of Vishṇu in this Purāṇa. As Winternitz observes: "The extremely numerous manuscripts and prints of the text itself, as well as of many commentaries on the whole and of separate explanatory writings on parts of it, in addition to the many translations into Indian vernaculars, bear witness to the enormous popularity and the extraordinary reputation of the work in India. It is in accordance with its significance, that it is the first Purāṇa that has been edited and translated in Europe. Nevertheless it belongs to the later productions of Purāṇa literature. In contents, it is closely connected with the *Vishṇu-purāṇa*, with which it often agrees literally, and it is undoubtedly dependant upon the latter. Even in India, doubts as to the 'genuineness' of the *Bhāgavata* as one of the ancient eighteen Purāṇas 'composed by Vyāsa' have already been expressed, and there are polemic treatises discussing the question whether the Bhāgavata—or the *Devī-bhāgavata-purāṇa* (q.v.), a Śivaite work, belongs to the 'Eighteen Purāṇas'. In this connection the question is raised and discussed whether the grammarian Vopadeva is the author of the *Bhāgavata-purāṇa*." The date of its composition has been variously given by different scholars ranging from the 6th cent. to the 10th cent. A.D. It is divided into twelve Bks. (Skandhas) and consists of 18,000 ślokas. The *Bhāgavata*, more than other Purāṇas, is a 'unified composition and deserves to be appreciated as a literary production on account of its language, style and metre.'

Bk. I contains 19 chapters, dealing mainly with : the origin of the *Bhāgvata-purāṇa*, the enumeration of Vishṇu's 24 incarnations, the sage Vyāsa's regret even after the composition of the *Mahābhārata* (for the sage had not yet concentrated solely on the glory of the Lord), Nārada's discourse with Vyāsa about the former's previous births, the killing of Draupadī's five sons by Aśvatthāmā, protection of Parīkshit (the listener of the *Bhāgavata*) in the womb, Bhīshma's death, Kṛishṇa's arrival and welcome in Dvārakā, the birth of Parīkshit, Vidura's counsel to Dhṛitarāshṭra and Gāndhārī and the latter's departure for the forest, arrival of Arjuna from Dvārakā with the news of Kṛishṇa's death and the Pāṇḍavas' last journey to the Himālayas, Parīkshit's conquest, the chastisement of Kali by Parīkshit, the curse pronounced on Parīkshit by the sage Śṛingī, Parīkshit's fast and his meeting with Śukadeva. The Purāṇa was originally narrated by Śukadeva to Parīkshit on the eve of his death, but it was retold in the present form by Sūta to the assembly of sages at Naimisha forest.

Bk. II consists of 10 chapters dealing mainly with : the description of the *Virāṭa Purusha* (the Great Being), worship of various gods in relation to the various wishes, the process of creation, Parīkshit's various questions, and the ten *lakshaṇas* (definitions) of the *Bhāgavata*.

Bk. III contains 33 chapters, treating mainly of : the meeting of Uddhava and Vidura, Uddhava's narration of Kṛishṇa's *līlās*, Vidura's meeting with the sage Maitreya, Vidura's questions and Maitreya's description of the process of creation, the Lord in the beginning, from the Lord's navel arose a lotus on which sat the Creator Brahmā, description of the ten types of creation, division of Kāla, the story of the Varāha (Boar) incarnation, the pregnancy of Diti, the fall of Jaya and Vijaya from Vaikuṇṭha upon the curse of the Sanakas and their birth in the form of Hiraṇyakaśipu and Hiraṇyāksha, the murder of Hiraṇyakāśipu by the Boar incarnation as the former held the Earth down, Brahmā's creation of the elements, animals and trees, the sages, the divine being and the first

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progenitors, the marriage of Kardama Prajāpati with Devahūti and the birth of Kapila, the founder of Sāṅkhya philosophy and one of the incarnations of Vishṇu, Devahūti's questions and Kapila's long discourse and ultimately Devahūti's attainment of salvation.

Bk. IV consists of 31 chapters dealing with : the genealogy of Manu and the Ṛishis, quarrel between Śiva and Daksha, the sacrifice of Daksha, the self-immolation of Satī, birth of Vīrabhadra and molestation of Daksha-sacrifice, appeasement of Śiva, completion of Daksha-sacrifice, the stories of Dhruva, Vena, Pṛithu, Purañjaya and the story of Prāchīnabarhis and the ten Prachetās.

Bk. V contains 26 chapters dealing with : the accounts of Priyavrata, Nābhi, Ṛishabha, Bharata (also of Jaḍabharata) and his genealogy, the Earth Chain, the Gaṅgā-legend, description of the several Varshas (regions) in which supremacy of Bhāratavarsha is vindicated, account of the six Dvīpas and of the mountain Lokāloka, the Sun, the planets and the stars, description of Śiśumārachakra, the Pātālas, Saṅkarshaṇadeva (Ananta) and the Narakas (Hells).

Bk. VI consists of 19 chapters dealing with: the legend of Ajāmila, Daksha and his progeny, the killing of Viśvarūpa, and Vṛitrāsura, accounts of Chitraketu (who later on was born as Vṛitrāsura), progeny of Diti and Aditi and birth of Maruts, and finally the way of observing the fast Puṁsavana.

Bk. VII comprises 15 chapters, the first 10 chapters, exclusively dealing with the story of Prahlāda, the story of Jaya-Vijaya and their birth in the form of Hiraṇyāksha and Hiraṇyakaśipu, the protection of Prahlāda and finally the murder of Hiraṇyakaśipu by Nara-siṁha, while the last ones prescribe different types of Dharma (duties) to be followed by different *Varṇas* (classes) of men and *Āśramas* (stages) of life.

Bk. VIII contains 24 chapters, treating of: Manvantaras (2nd to 4th), the legend of Grāha-Gajendra [wherein are described the fight between the grāha (alligator) and the gajendra (king of the elephants) and their ultimate emancipation], Amṛitamanthana (the churning of the ocean for nectar); Manvantaras (7th to 14th; 5th and 6th ones are described in Chap. 5), the system of administration in a Manvantara, Bali's triumph over Heaven and his story and finally the story of Matsyāvatāra (the Fish-incarnation).

Bk. IX consists again of 24 chapters relating to the history and genealogy of the Solar and Lunar dynasties with the exploits of some notable kings. The stories or the dynasties of the kings mentioned are: Sudyumna, Pṛishadhra, Chyavana and Śaryāti, Nābhāga and Ambarīsha, the sage Durvāsā, Ikshvāku, Māndhātā and the sage Saubhari, Triśaṅku and Hariśchandra, Sagara, Bhagīratha and Gaṅgā, Rāma, other kings of Ikshvāku's dynasty, Nimi, Ṛichīka, Jamadagni and Paraśurāma, the sage Viśvāmitra, Kshatravṛidha, Raji and others, Yayāti, Puru, Dushyanta, Bharata, Rantideva, kings of Pāñchāla and Magadha, Anu, Druhyu, Durvasu and dynasty of Yadu, and finally the Vidarbha-dynasty.

Bk. X, consisting of 90 chapters, is the most popular and the most frequently read of all the books. Dealing exclusively with Kṛishṇa's life, the biography of Kṛishṇa here is given in much greater detail than in the *Vishṇu-purāṇa* and in the *Harivaṁśa*; this book is favourite with almost all classes of Indian people. It deals with: the marriage of Vasudeva and Devakī and the killing of their six sons by Kaṁsa, birth of Kṛishṇa and his transfer to Nanda's house in Gokula, killing of Pūtanā, and Tṛiṇāvartta, pranks of the infant Kṛishṇa, the uprooting of the Arjuna trees, Kṛishṇa's arrival in Vṛindāvana, killing of Vatsa and Baka, Agha, Dhenukāsura, Pralamba, vanquishing of the serpent Kāliya, forest conflagration, Rainy and Autumn seasons, Kṛishṇa and the Gopīs, the stealing

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of clothes, Kṛishṇa and Vedic Yajña, rising of Govardhana and the installation, Nanda's release from the Varuṇaloka by Kṛishṇa, Rāsalīlā, Sudarśana and killing of Śaṅkhachūḍa, separation song, killing of Arishṭāsura and Kaṁsa's sending Akrūra to Mathurā, killing of Keśī and Vyoma and Nārada's praise of Kṛishṇa Akrūra's arrival in Braja and his taking Kṛishṇa and Balarāma with him to Mathurā, kindness on Kubjā, the wrestling with Kaṁsa's wrestlers and Kaṁsa's killing, the thread ceremony of Kṛishṇa-Balarāma, Uddhava's arrival in Braja and Bhramaragīta, Kṛishṇa's going to the houses of Kubjā and Akrūra and Akrūra's departure for Hastināpura [here ends the 49th Chap. and the first part (*Pūrvārdha*) of the *Bhāgavata*], Kṛishṇa's wars with Jarāsandha, story of Kālayavana and Muchukunda, Kṛishṇa's arrival in Dvārakā, abduction of Rukmiṇī, defeat of Rukmī, marriage with Rukmiṇī, birth of Pradyumna and killing of Śambara, story of Syamantaka; marriage with Jāmbavatī and Satyābhāmā, stealing of Syamantaka, killing of Śatadhanvā, other marriages of Kṛishṇa, killing of Bhaumāsura and Kṛishṇa's marriages with 16,100 princesses, progeny of Kṛishṇa, murder of Rukmī in the marriage of Aniruddha, war with Bāṇāsura, story of Nṛiga, killing of Pauṇḍraka, Kāśirāja and Dvivida, Sāmba's marriage, Nārada and the wives of Kṛishṇa, Kṛishṇa's arrival in Indraprastha, Pāṇḍavas' Rājasūya Yajña, killing of Jarāsandha and Śiśupāla, insult of Duryodhana in the Rājasūya, killing of Śālva, Dantavakra, Vidūratha, Sūta, Balvala and Balarāma's going on pilgrimage, Sudāmā's meeting with Kṛishṇa in Dvārakā, Kṛishṇa's pilgrimage to Kurukshetra, his reunion with Nanda and Yaśodā there, the description by the wives of Kṛishṇa about their respective marriages in the presence of Draupadī and other women of Kuru dynasty, Vasudeva's yajña, the recall of Devakī's six dead sons, abduction of Subhadrā and Kṛishṇa's going to the houses of Rājā Janaka and the Brāhmaṇa Śrutadeva in Mithilāpurī, prayer to the Śrutis, Śiva's Saṅkaṭamochana, restoration of Brāhmaṇa boys to life and lastly description of Kṛishṇa's līlā-vihāra.

Bk. XI consists of 31 chapters mainly dealing with : the self-annihilation of Yādavas as cursed by the sages, discourse between Nimi and nine saintly sons of Ṛisava, discourse between Kṛishṇa and Uddhava on various religious and philosophical topics and finally the end of Kṛishṇa.

Bk. XII contains 13 chapters mainly treating of: the dynasty of Kaliyuga kings and the Kaliyuga Dharma, Pralaya, end of Parīkshit, story of Janamejaya, the origin and classification of the Vedas and the Purāṇas, the story of Markaṇḍeya, description of *Vyūhas*, brief contents of the *Bhāgavata*, the number of ślokas in various Purāṇas and a short review of *Bhāgavata* as a Purāṇa by way of retrospect.

Or (*v*) *Devī-bhāgavata*. A *Śivaite Purāṇa* devoted to the worship of Śaktis, which is by some placed among the eighteen Purāṇas instead of the *Śrī-Bhāgavata*, which is devoted to Vishṇu.

There are 318 Adhyāyas in the *Devī-bhāgavata* whereas in the *Bhāgavata* there are 332 Adhyāyas. Again, the *Bhāgavata* is mainly philosophical, following the Darśanas, whereas the *Devī-bhāgavata* follows the Tantras. It is now proved that in the 1st cent. A.D. the Tantras were widely current and the worship of Rādhā is the effect of the Tāntric influence; in the *Vishṇu Bhāgavata* no mention is made of Rādhā. Owing to these various reasons, though some portions of the *Devī-bhāgavata* were more ancient than the *Bhāgavata*, yet the present treatise got its present bearing and form between the 9th and 11th cent. A.D. Nīlakaṇṭha and Śvāmī are the two commentators of the *Devī-bhāgavata*.

It has been argued that there was only one *Bhāgavata* and that was respected by the Bhāgavatas. Then on account of the Buddhist

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influence, when the Brāhmaṇism declined, that old *Bhāgavata* was on the point of dying out. Next when the Brāhmaṇism revived, the Vaishṇavas and various other sects became powerful; the Vaishṇavas composed their *Śrī-bhāgavata* and the Śāktas composed their *Devī-bhāgavata*, The original *Bhāgavata* contained 18,001 ślokas whereas the *Śrī-bhāgavata* and the *Devī-bhāgavata* have 18,000 ślokas each and both the *Bhāgavatas* are divided into 12 Bks. (skandhas). On account of the anecdotes of Maṅgala Chaṇḍi, Shashṭhi and Manasā and other Devīs occurring in the *Devī-bhāgavata*, one hesitates to accept the treatise in the ranks of the ancient Purāṇas and one is very much inclined to think that there had been many interpolations of a recent character and that too, from Bengal.

(*vi*) *Nārada* (*Bṛihannāradīya*) *Purāṇa*. A Purāṇa of purely sectarian character, which propagates the Vishṇu cult. It does not contain the usual creation accounts and the genealogies, its main themes being descriptions of the feasts and ceremonies of the Vishṇu cult, supported by all sorts of legends. It also contains didactic sections upholding a rather intolerant brāhmaṇical standpoint. Chap. 14 contains a catalogue of the principal sins and the corresponding punishment of hell. Chaps. 22-28 deal with Śrāddhas, the duties of the castes and āśramas, the ceremonies of expiation, the misery of transmigration and with salvation by the only means of devotion to Vishṇu. Dr Hazra has shown that sections on vows, worship, funeral rites, etc. were added to this Purāṇa between A.D. 850 and 950.

(*vii*) *Mārkaṇḍeya-purāṇa*. One of the oldest Purāṇas, narrated by Mārkaṇḍeya; in some of the sections neither Vishṇu nor Śiva is glorified, but the Vedic deities like Indra, Agni, and Sūrya are mentioned. This oldest part of the Purāṇa, as Pargiter considers, may belong to the third cent. A.D. or even earlier. It is mainly narrative in character and is comparatively free from the sectarian element.

The Purāṇa commences with the answers to the four questions which the *Mahābhārata* leaves unanswered. Then follows a dialogue between a father and his son, despising the life of the pious Brāhmaṇa, which his father places before him as an ideal, a description of the saṁsāra and of consequences of sins in various re-births, and especially of the hells and the punishments of hell. In the midst of this, is placed the legend of the noble king Vipaścit, one of the finest poems; it also contains the legends of Madālasā and Anasūyā. There are purely didactic dialogues upon the duties of the householder, Śrāddhas, conduct in the daily life, regular sacrifices, feasts and ceremonies, and also a treatise upon yoga. It also contains a section on Devīmāhātmya, a glorification of the deeds of goddess Durgā or Chaṇḍī; this portion is held in great veneration; its recitation is indispensable in Durgā-pūjā and in many other rites and rituals.

(*viii*) *Agni-*(*Āgneya*) *purāṇa*. So called because Agni himself is supposed to have narrated it to Vasishṭha. Although it commences with Vishṇu, gives directions for the ritual of the Vishṇu-cult, describes the incarnations of Vishṇu, it is yet a Śivite work dealing with the mystic cult of Liṅga, Durgā, Gaṇeśa and Sun. It contains also the cosmological and geographical sections. On account of the variety of its subject matter—astronomy and astrology, house-building and iconography, geography and politics, law and medicine, metrics, poetics, grammar and lexicography (Amara's lexicon abridged and rearranged), marriage and death customs, etc.—it has an almost encyclopaedic character. Dr Hazra has shown that sections on holy places, Varnāśramadharma, marriage, Āchāra, grahaśānti, Rājadharma, and similar other topics were added to this Purāṇa in the 9th century.

(*ix*) *Bhavishya* (*Bhavishyat*) *Purāṇa*. Its title signifies that it contains prophecies, but it mostly deals with the Brāhmaṇical rites,

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duties of castes and so on. The Solar priests Bhojaka and Maga are mentioned in connection with the sun-worship of Śakadvīpa which is related to the Zorastrian sun and fire cult. The present work is not the original Purāṇa of that name which is quoted in the Āpastamba Dharmasūtra and hence the ancient work may go back to the 4th cent. B.C. But, as Pargiter observes, the later work from which the *Matsya*, *Vāyu* and the *Brahmāṇḍa* copied their accounts, existed only in the 3rd cent. A.D. The *Bhavishyottara-purāṇa*, which is a sort of continuation of *Bhavishya-purāṇa*, contains a few ancient myths and legends, religious ceremonies, Māhātmyas and other modern texts.

(*x*) *Brahmavaivarta-purāṇa*. It is an extensive Purāṇa divided into four Books: Brahma-khaṇḍa, Prakṛiti-khaṇḍa, Gaṇeśa-khaṇḍa and Kṛishṇajanma-khaṇḍa. Bk. I deals with the creation by Brahmā who is no other than Kṛishṇa; Bk. II shows *Prakṛiti* resolving itself, at the command of Kṛishṇa, into five goddesses—Durgā, Lakshmī, Sarasvatī, Sāvitrī and Rādhā; Bk. III relates to the legends of Gaṇeśa, regarded as the incarnation of Kṛishṇa. The last and most extensive book deals with the birth and life of Kṛishṇa, especially his battles and his love adventures with the *gopīs*, the object of the book being to glorify Kṛishṇa and his Śakti Rādhā in various myths, legends and hymns. According to this Purāṇa, Kṛishṇa is superior not only to Brahmā and Śiva, but even to Vishṇu himself. Dr Hazra has shown that sections on *Janmāshṭamīvrata* and *Ekādaśīvrata* were interpolated into this Purāṇa during 8th cent. A.D. and were again recast by Bengali authors between A.D. 1000 and 1500. In South India, this Purāṇa is called *Brahmakaivarta*.

(*xi*) *Liṅga* (*Laiṅga*) *Purāṇa*. The work teaches the worship of Śiva especially in the form of a Liṅga; herein are described the stories of 28 incarnations of Śiva. In the account of creation Śiva enjoys the position which is otherwise ascribed to Vishṇu; certain passages show the influence of Tantras. The Purāṇa does not fit in with the original definition of the word and appears to be the creation of a later age. Dr Hazra has shown that the sections on the consecration of *Liṅga*, the *pāśupata-vrata*, the *pañchāksharīmantra*, *Dīkshā*, *Puraścharaṇa*, Yatidharma, great gifts, and mystical rites and practices were added to this Purāṇa between A.D. 800 and 1000.

(*xii*) *Varāha* (*Vārāha*) *Purāṇa*. It owes its title to the Boar Incarnation of Vishṇu; the Purāṇa, however, does not fit in with the original definition of the word and appears to be a creation of a later period. Though it contains brief allusions to the creation, genealogies, etc., it is mainly intended to be a manual for Vishṇu-worshippers. Despite the Vishṇuite character of the work, it contains legends of Śiva, Durgā and Gaṇeśa. Chaps. 9-95 are devoted to the Mothers and female deities; it also deals with Śrāddhas, Prāyaśchittas, the erection of images of the gods. It contains Mathurā-Māhātmya (Chaps. 152-68) and the Nachiketas legend (193-212). Dr Hazra has shown that while sections of *Yugadharma*, vows, worship, *tithis*, and funeral rites seem to be as old as A.D. 800, those on hells, *Karmavipāka*, gifts, and *Strīdharma* (duties of woman) were interpolated into it in the 10th cent.; other sections on holy places *Dīkshā* and penances were added between A.D. 800 and 1000.

(*xiii*) *Skanda-purāṇa*. This work is named after Skanda, son of Śiva and commander of the celestial armies, who is said to have related it and proclaimed Śivaite doctrines in it. The ancient *Skanda-purāṇa* is probably entirely lost to us. The fragments in the shape of Saṁhitās, Khaṇḍas and Māhātmyas which are affirmed to be portions of the Purāṇa, are more than the immense number of 81,000 ślokas, which it is said to consist of. Some portions of this work indicate that the *Skanda-purāṇa* consisted of six Saṁhitās, viz., Sanatkumāra, Sūta, Śaṅkara, Vaishṇava, Brahmā and Saura. The *Skanda-purāṇa* printed by Śrīvenkaṭeśwara Press is divided into seven

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Khaṇḍas—Māheśvara-khaṇḍa, Vaishṇava-khaṇḍa Brahma-khaṇḍa, Kāśī-khaṇḍa, Avantī-khaṇḍa, Nāgara-khaṇḍa and Prabhāsa-khaṇḍa. These Khaṇḍas are further sub-divided into Māhātmyas and Khaṇḍas. The most celebrated of these portions is the Kāśī-khaṇḍa, which gives a very minute description of the temples of Śiva in or adjacent to Benares, mixed with directions for worshipping Maheśvara, and a great variety of legends explanatory of its merits and of the holiness of Kāśī. The Purāṇa also contains various legends of Śiva, has a few chapters on the hells and Saṁsāra and a section on Yoga. A single ancient manuscript of the Purāṇa in Gupta character belonging to the 7th cent. A.D. was found by Haraprasāda Śāstrī, but even this does not agree with the five characteristics of a Purāṇa.

(*xiv*) *Vāmana-purāṇa.* This Purāṇa can scarcely be accepted as the original work bearing that title as the five themes of the Purāṇas are hardly mentioned in it. The text commences with a description of the Vāmana (Dwarf) incarnation of Vishṇu, whence it takes its name; several chapters also deal with the incarnation of Vishṇu. A considerable portion of this Purāṇa is devoted to Liṅga-worship and there are many legends about Śiva and Umā, Gaṇeśa and Kārttikeya. Dr Hazra has shown that sections on *Karmavipāka*, *Varṇāśramadharma*, vows, Vishṇu-pūjā, etc. were added to it during the 9th and 10th centuries.

(*xv*) *Kūrma-(Kaurma) purāṇa.* This Purāṇa has been narrated by Vishṇu in the form of the Kūrma (Tortoise) Incarnation to king Indradyumna. Out of four Saṁhitās (Brāhmī, Bhāgavatī, Saurī and Vaishṇavī) it consists of, only the first has come down to us under the title *Kūrma-purāṇa.* The Purāṇa commences with a hymn to the Kūrma Incarnation on which the mountain Mandara rested when the ocean was churned. In this Purāṇa, Śiva is the highest Being, but it is emphasized over and over again that in reality Brahmā, Vishṇu and Śiva are one ; Devī, the consort and Śakti of Śiva, is praised under 8,000 names. The usual five themes of the Purāṇas are also treated in this work and in this connection a few of Vishṇu's Avatāras are touched upon. However, a complete chapter is devoted to the incarnations of Śiva. It contains also Kāśī-māhātmya, Prayāga-māhātmya and Īśvaragītā (a counterpart to the *Bhagavadgītā*) teaching the knowledge of God, i.e., Śiva through meditation. There is also in it a *Vyāsa-gītā*, which teaches acquisition of highest knowledge through pious work and ceremonies. A few chapters deal with expiatory ceremonies for all sorts of crimes. Dr Hazra has shown that sections on *Karmavipāka*, *Varṇāśramadharma*, vows, Vishṇu-pūjā, etc. got into this Purāṇa during the 9th and 10th centuries.

(*xvi*) *Matsya (Mātsya) Purāṇa.* It is one of those few Purāṇas which have preserved most of the original matter ; it begins with the story of the great flood out of which Vishṇu in the form of Matsya (Fish) Incarnation saves Manu and whence it derives its title. Creation, genealogies are discussed in detail—the lists of kings in this Purāṇa are particularly reliable for the Āndhra dynasty. The legends of Yayāti (Chaps. 24-43), of Sāvitrī (Chaps. 208-14), of the Incarnations of Vishṇu (Chaps. 161-79, 244-48) are in common with those in the *Mahābhārata* and the *Harivaṁśa.*

According to Winternitz there are, however, very numerous later additions and interpolations. There is a section about all manner of festivals and rites (Vratas, Chaps. 54-102), Prayāgamāhātmya (Chaps. 103-112), Vārāṇasi and Avimukta-māhātmya (Chaps. 180-85), Narmadā-māhātmya ; then sections on the duties of a king (215-27), omens and portents (228-38), ceremonies at the building of a house (25-57), the erection and dedication of statues of deities, temples and places (258-70), the sixteen kinds of pious donations (274-89) etc. The *Matsya-purāṇa* is both Vishṇuite and Śivaite in character ;

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there are many later interpolcations in it.

(*xvii*) *Garuḍa* (*Gāruḍa*) *Purāṇa*. A Vishṇuite Purāṇa which derives its title from the mythical bird Garuḍa, to whom it was revealed by Vishṇu himself, and who then narrated it to the sage Kaśyapa. Some of the five themes of the Purāṇas are dealt with but the emphasis is on the worship of Vishṇu, Vishṇuite rites and festivals, Prāyaśchittas, Māhātmyas of sacred places (Gayā, etc.), and rules for the worship of the 'five gods' (Vishṇu, Śiva, Durgā, Sūrya and Gaṇeśa). The *Gayā-māhātmya* is one of the Māhātmyas which claim to be parts of this Purāṇa. Like the *Agni-purāṇa*, this work too has assumed an encyclopaedic form. As Winternitz observes, "The contents of the *Rāmāyaṇa*, the *Mahābhārata*, and the *Harivaṁśa* are retold, and there are sections on cosmography, astronomy and astrology, omens and portents, chiromancy, medicine, metres, grammar, knowledge of precious stones (*ratnaparīkshā*) and politics (*nīti*). A considerable portion of the *Yājñavalkya-dharmaśāstra* has been included." The Uttarakhaṇḍa is the Pretakalpa which deals with everything connected with death, the dead and the beyond. Funeral rites and ancestor-worship, as well as funeral sacrifices for a satī, are mentioned. Dr Hazra has shown that sections on *Dīkshā*, Nyāsa, *Mauñjībandhana*, *Pratishṭhā*, funeral sacrifices, Yugadharma, etc. got into this Purāṇa during the 10th century.

(*xviii*) *Brahmāṇḍa-purāṇa*. According to *Matsya-purāṇa*, the *Brahmāṇḍa-puraṇa* was proclaimed by Brahmā in glorification of the Brahman-egg ; it is also supposed to have contained an account of the future Kalpas in 12,200 ślokas. The extant work, however, scarcely agrees with the description, for it contains only Māhātmyas, Stotras and Upākhyānas ; the *Adhyātma-Rāmāyaṇa* is considered to be a part of this Purāṇa. It teaches Vedantic monism and devotion to Rāma as paths to salvation. Like Vālmīki's *Rāmāyaṇa*, the *Adhyātma-Rāmāyaṇa* is divided into seven books, 'but it is only an epic in its external form—in reality it is a manual of devotion, Tāntric in character'. The Purāṇa also includes Nāsiketopākhyāna which is only a corrupted version of the beautiful old legend. Besides these Purāṇas, there are certain texts called Upapurāṇas (q.v.).

PURĀṆA. General designation of a class of Jaina religious works in Apabhraṁśa. Though written on the model of Sanskrit Purāṇas, the Jainas made innovations to suit propagation of Jainism.

PURĀṆA-VISHAYA - SAMANUKRAMAṆIKĀ. A 'Concordance of Purāṇa-Contents' written by Yashapāl Taṇḍon (Hoshiarpur, 1952). Consisting of 12 chapters, some idea of its contents can be had from the titles of its chapters. The introductory chapter deals with *maṅgala*, characteristics, divisions, number, and subjects of the Purāṇas as also with Purāṇa-māhātmya, Purāṇa-paramparā and Sūta-dharmas. The other chapters deal with : (2) Sṛishṭipralayādi, (3) Kālamānādi, (4) *Vaṁśavaṁśānucharitaṃ*, (5) Jātayaḥ, (6) Adhyātma-prakaraṇam, (7) Smṛiti, (8) Ādhidaivikam, (9) Vividha-devadevāṁśa, (10) Adhiyajña, (11) Adhivijñāna, and (12) Bhūvṛittam. Under Adhivijñāna are to be found different sciences including Alaṅkāra, Arthaśāstra, Architecture, Sculpture, Botany, Astronomy and Astrology, Nirukta, Archery, Medicine, Palmistry, Tantra, Sarpavidyā, Ratnaparīkshā, etc.

PŪRANCHĀND (fl. 19-20th cent.). Author of *Prākṛita-sūkta-ratnamālā* (q.v.), an anthology compiled in 1919.

PURĀṆI, A.B. A Vedic scholar, whose chief works are: *Studies in Vedic Interpretation* (1963; on Aurobindo's interpretation of Vedas) and *Vedic Glossary* (a dictionary of meanings of

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Vedic padas made by Aurobindo). His *Pūrṇa-yoga-sūtrāṇi* (1955) in Sanskrit, presents succinctly Aurobindo's Yoga.

PURĀNTAKA. A Sanskrit poet, son of Mahādeva and a worshipper in the temple of Mahākāli in Tanjore. He is the author of the *Śyāmalādaṇḍaka* (q.v.); the poem was appreciated by king Bhoja of Dhārā by granting to the poet a hundred *agrahāras* in 1001.

PŪRṆABHADRA. Author of a Sanskrit version (1199) of *Pañchatantra* (q.v.).

PŪRṆAHARSHA VAJRĀCHĀRYA. A Sanskrit writer of Nepal, who is a member of the Consultative Committee of the International Association of Sanskrit Studies. He takes active interest in promoting Sanskrit studies in his country.

PŪRṆĀNANDA. A Sanskrit writer, whose treatises cover subjects ranging from abstruse philosophy to magical rites in connection with Tantric ceremonies; his chief works are: *Śāktakrama* (1571) and *Śrītattva-chintāmaṇi* (1577). Born in Bengal, he had made many disciples there and his descendants held the position of hereditary *gurus* for many generations.

PŪRṆĀNANDA, SVĀMĪ. A Sanskrit writer of Hṛishikesh, whose chief work *Pūrṇa-jyoti* (1929) is a general non-sectarian exposition of philosophy conceived in a modern way without caste distinction and applicable to all. It inculcates Dharma, Vairāgya, Bhakti, Yoga, etc.; the work is written in verse and prose.

PŪRṆAPRAJÑA. See *Mādhva.*

PŪRṆA SARASVATĪ. A Sanskrit author of a comm. on *Mālatīmādhava*; his date is not certain.

PURUSHA-PARĪKSHĀ. A Sanskrit collection of 44 tales in prose and verse, by Vidyāpati (q.v.). Written on the plan of *Pañchatantra*, but with characters as human beings, it glorifies charity, piety, learning, truthfulness, etc. The work was composed at the instance of king Śivasiṁha of Mithilā, the author's patron, who fl. towards the latter part of the 14th cent.; some stories refer to historical persons and incidents.

PURUSHOTTAMA. A Sanskrit author to whom *Prāṇapaṇā*, a comm. on the *Mahābhāshya* is attributed; his date is uncertain.

PURUSHOTTAMA. A Prakrit grammarian and author of *Prākṛitānuśāsana*, a Prakrit grammar written in 1265, which is available in a single manuscript in Newāri characters. The work divides Prakrits into four categories: Bhāshā, Vibhāshā, Apabhraṁśa and Paiśāchika and discusses the principal Prakrits under Bhāshā.

PURUSHOTTAMA, C.C. A modern writer, who tr. selections from Kannada poet Puttappa (Kuvempu) into Sanskrit under the title of *Kāvya-taraṅgiṇī* (I and II).

PURUSHOTTAMA, DAŚA-DIGANTAVIJAYĪ (1668-1781). A Sanskrit philosopher of Śuddhādvaita school, who was the seventh descendant of Vallabhāchārya (q.v.). He is the author of *Prasthāna-ratnākara, Avatārvādā-valī*, besides commentaries on Vallabhāchārya's *Aṇubhāshya, Tattvadīpa-nibandha*, etc., and on Viṭṭhaleśa's *Vidvanmaṇḍana*; his comm. on *Aṇubhāshya* is named *Prakāśa.* He is said to have written more than 67 works comprising nine lacs of ślokas.

PURUSHOTTAMADEVA (fl. early 12th cent.). A Buddhist Sanskrit lexicographer and author of three works: *Trikāṇḍaśesha, Hārāvalī* (qq.v.) and *Varṇadeśanā*, all lexicons. The first, in three parts containing 1050 verses, is a supplement to the *Amarakośa*

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(q.v.); the second in two parts containing 278 verses, deals with the synonymous and homonymous words not in common use. The last work, in prose, treats of orthographical variations giving a collection of differently-spelt words, and mentions such cases of confusion as between *ksh* and *kh*. *Ekāksharakośa* and *Dvirūpakośa* are also ascribed to him, of which the latter, in 75 stanzas, deals with the words spelt in two different ways.

PURUSHOTTAMADEVA (fl. 12th cent.). A Bengali scholar at the court of king Lakshmaṇasena of Bengal and author in Sanskrit of *Bhāshā-vṛitti* (q.v.), a comm. on *Ashṭādhāyī* (q.v.). He may or may not be identical with Purushottamadeva, the author of *Trikāṇḍaśesha*, etc.

PURUSHOTTAMADEVA. A Sanskrit author, to whom are attributed the grammatical works *Gaṇavṛitti*, *Paribhāshā-vṛitti* and *Jñāpaka-samuchchaya*, the anthology called *Subhāshita-muktāvalī*, the Stotra entitled *Vishṇu-bhkati-kalpalatā* and the lexicon *Ekākshara-kośa*; the last work also ascribed to first Purushottamadeva and hence both the authors may be identical.

PURUSHOTTAMADEVA (fl. between 14th and 16th cents.). A king, a Sanskrit poet and author of *Abhinava-gītagovinda*, composed on the lines of Jayadeva's *Gītagovinda*.

PŪRVA-MĪMĀṀSĀ. Same as *Mīmāṁsā*. See *Mīmāṁsā-sūtra*.

PUSALKER, A.D. A modern Indian scholar, whose chief works are: *Studies in the Epics and the Purāṇas of India* (Bombay, 1955), *Bhāsa: A Study*, contribution to *History and Culture of the Indian People* (Vol. I) and articles: '*Mohenjodaro and Ṛigveda*', 'Śiśnadeva in Ṛigveda' and on Purāṇic studies. He ed. also *Tarkasaṅgraha* of Annaṁbhaṭa as also Āpadeva's *Mimāṁsā-nyāya prakāśa*.

PUSHPACHŪLIKĀḤ. See *Pupphachūlião*.

PUSHPA, P.N. A modern writer, who has rendered Urdu poet Ghālib's poems into Sanskrit, a sample of which was presented in the Sanskrit Journal *Pratibhā* (IX. ii). He has also pub. a study on Kashmirian *Śaivāgamas*.

PUSHPADANTA (fl. early cents. of Christian Era). A Digambara Jaina scholar and pupil of Dharasena, who lived in Girinagara (Junāgarh). He is the author of *Shaṭkhaṇḍāgama Sūtras* (with Bhūtabali); there is a comm. *Dhavaḷā* by Vīrasena on these Sūtras.

PUSHPADANTA (fl. 10th cent.). An Apabhraṁśa poet, son of Keśava Bhaṭṭa and Mugdhādevī; he himself describes that his parents were originally Kāśyapa Brāhmaṇas who followed Śaiva faith, but later on they became Digambara Jainas. The poet lived at the court of some prince, but some calamity befell him there which compelled him to undertake the long journey to Mānyakheṭa where his poetic faculties were rekindled by Bharata, the minister of the Rāshṭrakūṭa king Kṛishṇa II. He composed the *Tisaṭṭhi Mahāpurisa Guṇālaṁkāra* (or *Mahāpurāṇa*) (q.v.) under the patronage of Bharata and the *Ṇāyakumāra-chariu* (*Nāgakumāra-charita*) and *Jasahara-chariu* (*Yaśodhara-charita*) under the patronage of Bharata's son, Nanna. He is author also of *Kośa-grantha* (a dictionary of indigenous words).

Pushpadanta had a frail body, but was proud of his poetic talents; he has honoured himself with many titles, such as, *Abhimāna-meru*, *Kavikulatilaka*, *Kāvya-ratnākara Sarasvatī-nilaya*, *Kavva-pisalla*, etc.

"Pushpadanta carries to perfection the possibilities of Apabhraṁśa as a vehicle of

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poetry. His charming style, striking figures of speech and occasional *double entendres* recall the best traditions of classical Sanskrit poetry."—*HCIP, IV, 218.*

PUSHPA-SŪTRA. A Prātiśākhya of the *Sāmaveda.* See *Prātiśākhya.*

PUSHPENDRA KUMĀR SHARMĀ. A Sanskrit scholar, whose chief works are: Devī-*purāṇam* (1976) and *Tāntric Goddess—Tārā* (A Study).

PUSHPIKĀḤ. See *Pupphiāo.*

PUVVA. Designation of 14 Prakrit Jaina works, said to have been composed by Mahāvīra himself for imparting instructions to his followers. See *Siddhānta.*

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QUACKENBOS, G.P. An Indologist, whose chief work *The Sanskrit Poems of Mayūra* (ed. with tr. and notes together with text of Bāṇa's *Chaṇḍiśataka*) was pub. under the Indo-Iranian Series of Columbia University (1917).

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RĀDHĀGOVINDA BASAK. A scholar, who has discussed the Indian society as pictured in the *Mṛichchhakaṭika*, and has pub. an ed. of Prakrit epic, *Setubandha* (Calcutta, 1959) with a new comm. called *Setutattva-chandrikā*.

RADHĀKĀNTA DEB, RĀJĀ. See *Śabdakalpadruma Kośa*.

RĀDHĀ KṚISHṆA CHOUDHARY. A modern scholar, whose chief work is *Kauṭilya's Political Ideas and Institutions*.

RĀDHĀKRISHṆAN, S. (1888-1975). A celebrated Sanskrit scholar and distinguished philosopher, who was President of India (1962-66). His chief works are : ed. of *Principal Upanishads* (comprising 18 Upanishads, text in Roman character, English tr., Indroductory essay on the teaching of the Upanishads, notes, vocabulary, comments and arguments and appendices), *The Hindu View of Life* (London, 1927), *Indian Philosophy* (2 Vols., 1923, 1927), *History of Philosophy—Eastern and Western* (Vols. I-II; London, 1952-53) and comm. on *The Bhagavadgītā* (1948).

RĀDHĀ KUMUD MOOKERJI. A noted scholar, whose chief works are: *Hindu Civilization* (a comprehensive treatment of the Āryan civilization), *Aśoka* (London, 1928; Gaekwad Lectures), *Harsha, Chandragupta Maurya and His Times* (Madras, 1943), *Aśokan Inscriptions, Gupta Empire* and *Ancient Indian Education*.

Rādhā Kumud Mookerji believes that the god Śiva is not the gift of the non-Āryan to the Āryan, for Śiva is mentioned in the *Ṛig-veda* (X. 92-9).

RĀDHĀMAṄGALAM NĀRĀYAṆA ŚĀSTRĪ. See *Nārāyaṇa Śāstrī, Medhaśrī*.

RĀDHĀMOHANA ŚARMĀ (fl. 19th cent.). A Sanskrit author of *Kṛishṇārchana-chandrikā*, a ritualistic text of the Bengal Vaishṇava sect, and probably of *Kṛishṇa-bhakti-sudhārṇava*.

RĀGA-NIRŪPAṆA. A Sanskrit work on music, attributed to Nārada, which is a metrical description of 140 Rāgas.

RĀGATATTVA-VIBODHA. See *Śrīnivāsa*.

RĀGA-VIBODHA. An important Sanskrit metrical work on Indian music, by Somānanda (q.v.), written in 1609. While describing the theory of musical sounds and the different types of Vīṇās and the mode of their use, it classifies Rāgas into primary and derivative.

RĀGHAVA ĀPĀ KHĀṆḌEKAR (fl. beginning of 19th cent.). A Sanskrit writer, also known as Appājīpant Khāṇḍekar, who at the well-known Mahārāshṭra centre of learn-

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ing, Puṇyastambha, wrote *Kośāvataṁśa* (a lexicon), *Kheṭakṛiti* (on astronomy) and a literary work, *Kṛishṇa-vilāsa*.

RĀGHAVA BHAṬṬA. Son of Pṛithvīdhara Bhaṭṭa and author of the *Arthadyotanikā*, a celebrated Sanskrit comm. on Kālidāsa's *Abhijñāna-śākuntala* (q.v.).

RĀGHAVĀCHĀRYA (fl. 1827-30). A Sanskrit writer, son of Śrīnivāsāchārya and disciple of Raṅganātha, apparently of the Ahobalam Mutt. His chief work, *Vaikuṇṭha-vijaya-champū* describes many temples and places visited by Jaya and Vijaya in the course of a pilgrimage.

RĀGHAVĀCHĀRYA. A Sanskrit scholar, who ed. the 108 Upanishads in Telugu character (1887).

RĀGHAVAN PILLAI, K. A modern Sanskrit scholar, whose chief work is the ed. of *Mūshika-vaṁśa* (q.v.); he has tr. also into Sanskrit Mahakavi Vallathol's Malayalam poem 'Aniruddho Bandhanasthaḥ'.

RĀGHAVA-PĀṆḌAVĪYA. A Sanskrit poem by Kavirāja (q.v.; fl. 20th cent.), which belongs to the *dvisandhāna* type of poems and describes in 13 cantos the double story of the *Rāmāyaṇa* and the *Mahābhārata*; the language is lucid and melodious. There are several commentaries on this work.

RĀGHAVA-PĀṆḌAVĪYA. A Sanskrit *dvisandhāna kāvya* by Dhanañjaya (q.v.) in 18 cantos; this work, when read from left to right (in the normal way) narrates the story of Rāma, but read from right to left, gives the story of the Pāṇḍavas.

RĀGHAVA-YĀDAVA-PĀṆḌAVĪYA. See *Chidambara*.

RĀGHAVAN, V. (1908-79). A celebrated Sanskrit scholar and writer, who is author of over 125 books and over 1000 papers. His chief works are: ed. of king Bhoja's *Śṛiṅgāra-prakāśa* (1963), *New Catalogus Catalogorum* (a work far more comprehensive and of much greater use to the scholars than Aufrecht's work; it contains not only notices of many new works and manuscripts but also gives information regarding the critical articles on such works), *The Number of Rasas* (1940), *Studies in Some Concepts of Alaṁkāra-śāstra* (1942), *The Indian Heritage* (1956; pub. as part of the UNESCO Series of translations), *The Spiritual Heritage of Tyāgarāja* (1957), ed. of *Sāhendra-vilāsa* of Śrīdhara-Veṅkaṭeśa (a biogarphy in verse of king Shāhji of Tanjore), revised ed. of *Nāṭaka-lakshaṇa-ratnakośa* of Sāgaranandin (jointly with M. Dillon, with Introduction, notes, appendices, etc.), ed. of *Nṛitta-ratnāvalī* by Jāyasenāpati (1967), *Encyclopaedia of Technical Terms in Music, Dance and Drama*, *Some Old Lost Rāma Plays* (1961), *A Bibliography of Modern Sanskrit Plays*, *Ṛitu in Sanskrit Literature* (1972), *Sanskrit and Allied Studies in Europe* (1956), *Sanskrit and Allied Studies in U.S.* (1974), *Modern Sonskrit Writings* (*Adyar Library Bulletin*, 1956), article on 'Sanskrit Literature' in *Contemporary Indian Literature* (1959), article on 'Sanskrit Literature' in *Indian Literature Since Independence* (1973), articles on Kālidāsa and on Purāṇic studies, commentaries: *Āryaśataka-vyākhyā* *Ānandaraṅga champū-vyākhyā*. He has also ed. *Nāṭaka Saṅgraha*, pub. by the Sāhitya Akademi. As a creative writer, he is the author of Mahākāvya on the life, time and work of the famous Carnatic music composer Muttusvamī Dīkshitar and a drama *Anarakalī* (1972; on the love of Jehangir for the slave-girl); short poems of varying lengths have also been published by him.

RAGHUDEVA (fl. 18th cent.). A Sanskrit author of *Dina-saṅgraha*, dealing with the auspicious days for religious observances.

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RAGHUMAṆI (fl. 18th cent.). A Sanskrit author of *Datta-chandrikā*, a work on Dharmaśāstra.

RAGHUNANDANA (fl. between 1520 and 1570). Born at Navadvīpa, son of Harihara Bhaṭṭāchārya and pupil of Śrīnātha Āchārya-chūḍāmaṇi, he was the foremost Sanskrit writer in Smṛiti digests in Bengal; tradition credits him with being a student of the celebrated Vāsudeva Sārvabhauma along with Chaitanya. He was called Smārtabhaṭṭāchārya or Smārta on account of his thorough mastery over Smṛiti and his erudition is evident in the *Smṛiti-tattva* (q.v.), which is an encyclopaedic work on the different branches of Dharma divided into 28 *Tattvas*. His other works are: *Tīrtha-yātrā-tattva* (or *Tīrtha-tattva*), *Dvādaśa-yātrā-tattva* (or *Yātra-tattva*), *Gayā-śrāddha-paddhati*, *Rāsa-yātrā-paddhati*, *Tripushkara-śānti-tattva*, *Graha-yoga-tattva* (or *Pramāṇa-tattva*) and *Dāyabhāga-ṭīkā*, a commentary on *Dāyabhāga*. The commentary has been hailed as the best on the *Dāyabhāga* by the Calcutta High Court and Bengal schools respects his authority; his works, however, hold little influence outside Bengal. He wrote also *Śūdra-kriyā-vichāra-tattva* for ascertaining the religious rites and ceremonies which the Śūdras were entitled to perform.

RAGHUNANDANA ŚARMĀ. A Vedic scholar, whose chief work in Hindi *Vedic Sampatti* (1959) discusses in a scientific and systematic manner the Vedic language, life, manners and institutions; he was influenced by the writings of Dayānanda Sarasvatī (q.v.).

RAGHUNĀTHA-CHARITA. See *Vāmana Bhaṭṭa Bāṇa*.

RAGHUNĀTHA DĀSA (fl. early 16th cent.). One of the six Gosvāmins of Vṛindāvana, son of Govardhana and a Kāyastha of West Bengal; he was attracted to Vaishṇavism after his meeting with Chaitanya. His works in Sanskrit are: *Dānakeli-chintāmaṇi* (a poetical composition), *Muktā-charita* (q.v.; a Champū Kāvya) and a number of devotional and didactic lyrics. He holds a good place in the Bengal school of Vaishṇavism.

RAGHUNĀTHA MANOHARA (fl. early 18th cent.). A Sanskrit writer of Champā, which is identified with Choul in Kolaba district of Mahārāshṭra. He is the author of two works on poetics: *Kavikaustubha* and *Chhandoratna-mālā* (the latter not yet discovered, but quoted in the former work).

RAGUNĀTHA NĀYAKA (r. 1600-32). King of Tanjore, a zealous patron of letters and a well-known Sanskrit poet, whose chief works are: *Achyutarāyābhyudaya* (a biography of his father, Achyutarāya), *Rāmāyaṇa-sāra-saṅgraha*, *Gajendra-Moksha*, *Nalābhyudaya*, *Pārijāta-haraṇa* and *Rukmiṇī-Kṛishṇa-vivāha* (all Mahākāvyas based on mythological themes). An authority on music, his *Saṅgīta-sudhā* is a comprehensive work on music, including instrumental music and dancing; his *Bhārata-sudhā* embraces dancing.

RAGHUNĀTHA ŚĀSTRĪ PARVATE (fl. middle 19th cent.). A Sanskrit author of *Pada-bhūshṇa* (a comm on the *Gītā*) and *Śāṅkara-pāda-bhūshaṇa* (an advaitic polemic against Dvaita, written in 1848, under the patronage of Nānā Sāheb, Minister at Bhor).

RAGHUNĀTH SINGH. A modern scholar, whose chief work is the ed. of Śrīvara's *Jaina-Rājataraṅgiṇī*.

RAGHUNĀTHA ŚIROMAṆI (fl. between 1450-1550). The foremost among the Sanskrit writers of Bengal school of Navya-nyāya; his works are: *Tattva-chintāmaṇi-dīdhiti* (q.v.; one part each on Pratyaksha, Anumāna and Śabda), *Kirḍṇāvalī-prakāśa-*

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dīdhiti (one part each on Dravya and Guṇa), *Padārtha-khaṇḍana*, *Atma-tattva-vivekadīddhiti* and *Malimalucha-viveka*. Some other works are also attributed to him but there is no definite evidence of his authorship of those works.

RAGHUNĀTHA TARKAVĀGĪŚA. A Bengali Sanskrit writer on Tantra and author of *Āgama-tattva-vilāsa*, written in 1687.

RAGHUNĀTHA TĪRTHA (fl. 18th cent.). A Sanskrit scholar, *alias* Śeshachandrikā-chārya, whose comm. *Śeshachandrikā* was written to complete the *Tātparya-chandrikā* of Vyāsarāya (q.v.). His other works include a comm. on *Tantra-sāra* (q.v.) on the *Īśāvāsyopanishad-bhāshya-ṭīkā* (in 1720 granthas) and on *Karma-nirṇaya*.

RAGHUVAṀŚA. A Sanskrit Mahākāvya in 19 cantos by Kālidāsa (q.v.), which deals with the history of the Raghu race. Raghu appears to be singularly fortunate in having not only illustrious ancestors but also illustrious descendants for atleast three immediate successors and that seems to be the reason why Kālidāsa named his poem after Raghu; the poem appears to be incomplete.

The poem first sketches the history of the kings of Solar dynasty (Sūryavaṁśa), descendants of Ikshvāku whose name occurs in the *Ṛigveda*, and whose family is renowned in the epics and the Purāṇas. Dilīpa is king but childless; he learns that when returning from Indra's heaven, he has failed to show reverence to his sacred cow, who has cursed him; to make amends he determines to worship her daughter, Nandinī, on earth; once he saves her from a lion by offering his own body in exchange, and pleased, Nandinī accords him his wish. Raghu is born; in the Aśvamedha the young Raghu proves his valour. After the offering is performed, Dilīpa instals Raghu as the king and he himself retires to the life of an ascetic in the forest (i-iii). Canto iv recounts the adventures of Raghu as conqueror; Canto v reveals that Raghu's generosity has impoverished him; when a Brāhmaṇa Kautsa begs him to aid him to meet the vast demands of his *guru*, he resolves to storm the treasures of Kubera, but a rain of gold saves him from impiety. The Brāhmaṇa's gratitude secures him a son, Aja, who soon equals his father. Aja sets out to take part in the Svayaṁvara; on the way he releases a Gandharva from the shape of a wild elephant, who gives him in the reward a magic weapon. Canto vi presents a brilliant picture of the Svayaṁvara; Indumatī chooses Aja but as the young couple set out for home, the shamed princes plan to take away by force the princess. Aja prevails over them with the help of the magic weapon (vii). Aja's reign is fortunate but a garland falls on Indumatī's breast and slays her, though in truth she is released from her mortal bondage; in reality she was an Apsarā, through a curse. Aja dies broken-hearted and Daśaratha reigns in his place (viii). Daśaratha in pursuit of an elephant mortally wounds a Brāhmaṇa boy; he bears the dying youth to his aged parents, and hears the curse of a like doom (ix). In Canto x is described the magic incarnation of Vishṇu in the sons born to Daśaratha; in xi is described Rāma's story, while xii describes the sights of India as seen from the aerial car on which Rāma and Sītā return to Ayodhyā. Then follows the glorious ceremony of Rāma's coronation; Rāma's banishment of Sītā to Vālmīki's hermitage; Rāma's rule in solitude; birth of Kuśa and Lava to Sītā; Rāma's determination to perform the horse-sacrifice, his hearing from the boys the song of his deeds; Rāma's recognition of his sons and Vālmīki's request for the reinstatement of Sītā. Rāma asks for proof of Sītā's stainless purity; the earth goddess appears and takes her in her bosom to bear her to the realm below. Rāma transfers to his sons the burdens of the state;

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followed by all the people, he goes forth from the town and is caught up in a heavenly chariot (xiii-xv). The following canto describes Kuśa's return to Ayodhyā from Kuśāvatī where he reigns. Kālidāsa then names worthless kings whose harem supplies their sole interest in life. The poem ends with the death of the lascivious Agnivarṇa (xvii-xix). It appears that Kālidāsa composed it only upto the end of the 19th Canto and left it there owing to illness or death.

The poem has several enchanting sections, e.g., description of Dilīpa's journey to Vasishṭha's hermitage, account of the svayaṁvara-sabhā of Indumati, *Aja-vilāpa*, description of the confluence of the Gaṅgā and Yamunā. The merit of the *Raghuvaṁśa* as a Mahākāvya is unquestioned and the Indian estimate of it is well reflected in the fact that Kālidāsa is pre-eminently known as *Raghu-kāra* (author of *Raghuvaṁśa*). The poem has its source in the *Rāmāyaṇa* and some Purāṇas; its style is simple, its similes are apt and striking; it contains much genuine poetry and may rightly be ranked as the finest Indian specimen of larger poems.

RAGHU VĪRA (1902-63). A celebrated scholar, who on his return from Europe in 1931, established the International Academy of Indian Culture at Lahore, which in 1946 was shifted to Nagpur and then to New Delhi. He evolved scientific and technical terminology, and the series of special dictionaries which he issued, subject by subject, and the consolidated *Comprehensive English-Hindi Dictionary* are standing monuments to his linguistic attainments. He ed. with Mantra Index, for the first time, the Jaiminīya-text of *Sāmaveda* (1938), ed. the Paippalāda recension of the *Atharvaveda* (1936-42), with all the critical material with full references, and his own critical remarks in parallel columns along with the text on the same page; brought to light and ed. for the first time one more Saṁhitā of the Black *Yajurveda*, the *Kapishṭhala-kaṭha-saṁhitā* (1932), ed. the *Jaiminīya-brāhmaṇa* of *Sāmaveda* (1954; with the aid of his son, Lokesh Chandra), completed the ed. of the Kāṇva recension of the *Śatapatha-brāhmaṇa*, which is comparatively rare, by adding two more volumes—a part of the text was ed. by Caland in 1926—and made the complete text available in 1939; pub. *Gṛihya-sūtra* (1932), ed. with Mantra-Index *Vārāha-śrauta-sūtra* (with W. Caland); ed. *Virāṭa-parva* in the Critical ed. of *Mahābhārata* pub. by Bhandarkar Oriental Research Institute; pub. the Sanskrit-Chinese Dictionary *Fan-fan yu*; wrote works *Rāmāyaṇa in China* (Nagpur, 1956; jointly with Yamamato). He launched a very comprehensive scheme of publications, covering Indian Literature on an Asiatic scale under the caption *Śatapiṭaka*, which has been continued after his death by his son Lokesh Chandra. A large nnmber of publications concerning Tibetan and Mongolian Buddhism have appeared in this huge project. See *Lokesh Chandra*.

RAGHUVĪR VEDĀLAṄKĀR. A Sanskrit scholar, whose chief work is a critical study in Hindi of *Kāśikā* (1977).

RAGOZIN, Z.A. A modern Indologist, whose chief work is *Vedic India*.

RAHDER, JOHANNES. An Indologist, whose chief works are : ed. of *Daśabhūmika-sūtra* (Leuven, 1926), ed. of *Bodhisattvabhūmi* (as an Appendix to the ed. of *Daśabhūmika-sūtra*) and *Glossary of the Sanskrit, Tibetan, Mongolian and Chinese Versions of the Daśa-bhūmika-sūtra* (Paris, 1928).

RĀHULA, BHIKKHU TELWATTE. A modern scholar, whose chief work is *A Critical Study of the Mahāvastu*.

RĀHULA SĀṄKṚITYĀYANA (1892-1963). A scholar, who brought to light (Patna, 1937 ff.)

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a number of Sanskrit manuscripts (dating from about the 10th cent.) in Tibetan monasteries and photographed some of them for the Bihar Research Society, Patna; he also pub. the texts of Dharmakīrti and wrote a work in Hindi entitled *Bauddha-saṁskṛiti*; and ed. *Saṁskṛita-kāvyadhārā* and *Hindi-kāvyadhārā*.

RĀHULA, WALPOLA. A French Indologist, whose chief work is *Le compendium de la super-doctrine (philosophie) (Abhidharmasamuchchaya) d' Asaṅga* (Paris, 1971; a French tr. of Sanskrit text of Asaṅga's *Abhidharma-samuchchaya*).

RAI, R. A modern scholar, whose chief works are: *Mahābhārata-kośa* (Benares, 1964; Hindi tr. of Sorensen's work) and *Vālmīki-rāmāyaṇa-kośa* (descriptive index to names and subjects; Benares, 1965).

RAIDHU (fl. probably 16th cent.). An Apabhraṁśa poet and author of *Padma-purāṇa* and *Harivaṁśa-purāṇa* (qq.v.).

RĀJ BALI PĀṆḌEY. A modern scholar, whose chief works are a study on *Indian Palaeography*, a monograph on *Harivaṁśa* (Lucknow, 1960), *Purāṇa-vishayānukramaṇī* (Vol. I, Benares, 1957; in Hindi, giving the names of kings, queens and others from the 18 Purāṇas with a summary description of each), *Historical and Literary Inscriptions*, *Hindu Saṁskāras* (1949), *Hindu Dharma Kośa* (1978), and 'Purāṇic Data on the Original Home of the Indo-Aryans' (according to Pāṇḍey, the original home of the Indo-Aryans was Madhyadeśa and its centre lay between Ayodhyā and Pratishṭhāna).

RĀJĀ, K.K. A modern scholar, who ed. a comm. of Mādhava (different from V. Mādhava) on the *Ṛigveda*, as far as it has become available and ed. *Sāmaveda* with the comm. of Mādhava and Bharatsvāmin (Adyar, 1941).

RĀJĀ, K. KUNJUNNI. A modern scholar, whose chief works are: *Contribution of Kerala to Sanskrit Literature* (an illuminating work) and *Indian Theories of Meaning* (1969).

RĀJACHŪḌĀMAṆI DĪKSHITA. A celebrated Sanskrit scholar in Mīmāṁsā and son of Śrīnivāsa Dīkshita (q.v.; fl. 17th cent.); he was patronised by king Raghunātha of Tanjore, on whom he wrote a poem, *Raghunāthabhūpa-vijaya*. His chief works are: *Rukmiṇī-kalyāṇa* (a kāvya in ten cantos, dealing with the theme of the marriage of Kṛishṇa and Rukmiṇī), *Rāghava-yādava-pāṇḍavīya* (a poem, narrating the stories of *Rāmāyaṇa*, *Bhāgavata* and *Mahābhārata* at the same time), a four-act drama *Kamalinī-kalāhaṁsa* (on the treatment of love-affairs in an artificial way of the hero and heroine) and *Śṛiṅgāra-sarvasva*, a one-act play on an erotic theme. *Śaṅkarābhyudaya* of which only 6 cantos are available, describes the life of Śaṅkarāchārya. He is also author of a number of works on Alaṅkāra and a prose work *Yuddhakāṇḍa-champū*.

RĀJĀDHIRĀJA-VILĀSINĪ. A Pali prose work, written at the instance of Burmese king Bodopayā (acc. 1782), which takes the *Jātaka* book as the chief source; its author is unknown.

RĀJAGOPĀLA CHAKRAVARTI, A. (1882-1934). A Sanskrit writer, whose chief works are: *Saivalinī* (an adaptation of a Bengali novel), *Kumudinī*, *Vilāsakumārī-saṅgara* (both original novels), poems and *Kavi-kāvya-vichāra* (an original work combining literary history and poetic criticism).

RĀJAGOPĀLACHARIAR, T. A modern scholar, whose chief work is *Vaishṇava Reformers of India*.

RĀJAGOPĀLA IYENGAR, M.R. A modern Sanskrit poet, in whose *Kākadūta* (1940), a message is sent by a thief in gaol to his be-

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loved through a crow. He also tr. in 1940 the *Rubāiyat* of Omar Khayyam into Sanskrit.

RĀJAMĀRTAṆḌA. An important Sanskrit comm. on the *Yoga-sūtra* (q.v.), ascribed to Bhoja (q.v.).

RĀJAMMĀ A. (b. 1877). A Sanskrit lady writer of Madras, whose *Chandramaulī*, a novel depicting social life and evils, introduces also a drama into the story.

RĀJĀNAKA MAHIMABHAṬṬA. See *Mahimabhaṭṭa*.

RĀJĀNAKA RATNĀKARA (fl. 855). A Sanskrit poet, who was son of Amṛitabhānu. He flourished under Jayāpīḍa and Avantivarman of Kashmir and composed the *Haravijaya* (q.v.) and *Vakroktipañchāśikā*, a small poem of 50 verses, being an imaginary dialogue between Śiva and Pārvatī of ingenious intricacy.

RĀJĀNAKA RUYYAKA. See *Ruyyaka*.

RĀJANĀTHA II. A Sanskrit poet and son of Aruṇa-girinātha I. As his father was known as Ḍiṇḍimaprabhu (Ḍiṇḍima I), he was known as Ḍiṇḍima-kavi-sārvabhauma (Ḍiṇḍima II). His fame exceeded to that of his father and extended to the kingdoms of Sera, Chola and Pāṇḍya. He earned many titles by his proficiency in histrionics, language and philosophy. His *Sāluvābhyudaya* (q.v.) extols the achievements of Sāluva Narasiṁha and his ancestors; the poem seems to have been composed in about 1480.

RĀJANĀTHA III, ḌIṆḌIMA. A Sanskrit poet, who belonged to the famous Ḍiṇḍima family which originally belonged to Mathurā. His *Achyutarāyābhyudaya*, in 12 cantos deals with the history of Achyutadevarāya of Vijayanagara (1530-42), the successor of Kṛishṇadevarāya, while his *Bhāgavata-champū* narrates the story of Kṛishṇa.

RĀJĀṄGALA-MAHODYANA. See *Rāmāsvāmī Rājū*.

RĀJANĪTI-RATNĀKARA (or *Nīti-ratnākara*). A Sanskrit work in 16 chapters or *taraṅgas*, by Chaṇḍeśvara (q.v.), written at the instance of king Bhaveśa or Bhavasiṁha of Mithilā. Concerning itself with the usual topics of *Arthaśāstra* and the Rājadharma of *Dharmaśāstra*, it deals with kings, *amātyas*, *prāḍvivākas*, *sabhyas*, forts, treasury, ambassadors, armies and spies, *maṇḍala*, seven elements of state, heir apparent, etc. This appears to be the author's last production composed at a very advanced age.

RĀJAPRAŚNĪYA. See *Uvaṅga*.

RĀJARĀJA VARMĀ, A.R. (1863-1918). A renowned Sanskrit writer of Kerala, who was Superintendent of Sanskrit Studies in Travancore. Besides a comm. called, *Laghu-pāṇinīya* (1913) on Pāṇini's grammatical work (which also includes a supplement on modern comparative philology), he composed a drama *Uddālaka-charita*, which was an adaptation in prose of Shakespeare's *Othello*, a poem *Vitavibhāvarī*, *Āṅgla-sāmrājya* (a historical poem in 23 cantos on the British Empire), the *Ṛigveda-kārikā*, *Karaṇa-parishkaraṇa* on Calendar reform, *Gairvāṇī-vijaya*, a play on the introduction of Sanskrit in schools, several hymns and short poems. A grammarian par excellence, he is known by the title 'Kerala-Pāṇini'.

RĀJARĀJA VARMĀ RĀJA (1892-1970). A Sanskrit scholar of Kerala, who has written a history of Sanskrit literature in Malayalam. Author of numerous works in Malayalam, he has tr. a portion of a Malayalam Mahākāvya *Umākerala* into Sanskrit.

RĀJĀ RĀM SHĀSTRĪ (1867-1948). A Sanskrit scholar, whose chief works are: *Atharva-*

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veda Bhāshya (1930), *Nirukta* (ed.), commentaries on the Upanishads, etc.; his total works are about 85.

RĀJĀRĀM SHĀSTRĪ BOḌĀS. A scholar, whose chief works are the ed. of *Aitareya-brāhmaṇa* of *Ṛigveda* (1895; the text having been carefully corrected by comparing many manuscripts) and ed. of Patañjali's *Yogasūtras*.

RĀJAŚEKHARA. A Prakrit and Sanskrit writer, who was son of the minister Darduka and Śīlavatī, grandson of Akāla-jalada, and descendant of Surānanda, Tarala, and Kavirāja, all poets of name. He belonged to the Yāyāvara family of Mahārāshṭra, and was a moderate Śivaite by faith. His wife, Avantisundarī, was an accomplished princess of the Chāhamāna family and Rājaśekhara's great esteem for her is marked by his references to her views in his *Kāvyamīmāṁsā*; his *Bālabhārata* (also known as *Prachaṇḍapāṇḍava*) was composed for his successor, Mahīpāla. Rājaśekhara quotes from Vākapatirāja, Udbhaṭa, and Ānandavardhana, and praises Bhavabhūti, while be himself is referred to by Somadeva and Dhanañjaya and eulogised by Soḍḍhala. He must, therefore, be placed in the last quarter of the 9th and the first quarter of the 10th century.

He is the author of the Prakrit drama, *Karpūra-mañjarī* (q.v.), the three Sanskrit dramas: *Bāla-rāmāyaṇa*, the *Bāla-bhārata* and *Viddha-śāla-bhañjikā* (qq.v.), of *Bhuvana kośa* (a detailed geography of the then known universe, which is referred to by the author in his *Kāvyamīmāṁsā*) and *Kāvya-mīmāṁsā* (an elaborately planned work on poets and poetics; q.v.). The *Antarkathā-saṅgraha*, a collection of narratives, is also attributed to him. One more work, *Hari-vilāsa* is known to have been composed by Rājaśekhara, which, as we know from citations by Hemachandra and Ujjvaladatta, seems to be a *Mahāprabandha* and may, as such, be taken to be a product of Rājaśekhara's mature age.

A polymath, Rājaśekhara is certainly a great master of words.

RĀJAŚEKHARA. See *Kolluri Rājaśekhara*.

RĀJAŚEKHARA SŪRI (fl. 14th cent.). A Jaina Sanskrit author of *Prabandha-kośa* (q.v.; 1348).

RĀJATARAṄGIṆĪ. A chronicle in Sanskrit of legendary and historical kings of Kashmir from the beginning to the middle of the 12th century. Composed by Kalhaṇa (q.v.), it is a valuable work for the political and social history of Kashmir as well as for the topography of that land.

It appears Kalhaṇa used the works of early chroniclers in the field and also gathered first-hand information from inscriptions, coins, copper-plates, temples, local traditions, various eulogies, family records, etc. The treatise is completed in 8 books; Bk. I treats of Gonanda dynasty. The first king Gonanda is of special importance because he is made to have come to the throne in the same year in which Yudhishṭhira was crowned, and on this absolutely groundless synchronism is built up the whole fabric of Kalhaṇa's chronology. Bk. II brings us to a new line of kings and Bk. III mentions the restoration of Gonanda line under Meghavāhana. There is, however, little element of historicity of the dynasties mentioned in the first three books. With the dynasty of Kārkoṭa, which begins with Bk. IV, there are historical realities more and more. The Kārkoṭa dynasty was overthrown by Avantivarman, grandson of Utpala. But in these, real historical kings like Aśoka, Kushanas (Huvishka, Jushka and Kanishka) and Hūṇas (Torman and Mihirakula) are also mentioned. With Avantivarman facts are in the full light of history; Bk. V carries the dynasty down to 939, and

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Bk. VI completes it to the death of queen Diddā in 1003 and the peaceful accession of her nephew, the first prince of the Lohara dynasty. Bk. VII ends with the assassination of king Harsha, and Bk. VIII deals at great length (3449 stanzas) with the events of the half-century from the accession of Uchchala. The work stops with the reign of Jayasiṁha.

The work began to be composed in 1149. "It is a fine piece of literary composition, embellished by figures of speech."--*Varadachari, HSL, 82.*

RĀJAVĀDE, V. K. A modern scholar, whose chief study in the Vedic field lay in this that he sought to prove that a majority of Vedic nouns meant 'wealth' and a majority of Vedic verbs meant 'to give'; he ed. and tr. also into English the *Nirukta.*

RĀJĀVALĪ-PATĀKĀ. A continuation of the *Jaina-rājataraṅgiṇī* (q.v.), which deals in nearly 1,000 Sanskrit verses, with the story of the kings of Kashmir till the annexation of that province by Akbar in 1586; it was begun by Prājyabhaṭa and completed by his pupil Śuka (qq.v.).

RĀJAVALLABHA ŚĀSTRĪ (fl. 20th cent.). A Sanskrit poet, whose *Sachchidānanda-śivābhinava-nṛisiṁhabhāratī-vijaya-kāvya* is a Mahākāvya on the celebrated Nṛisiṁhabhāratī Svāmī of Śriṅgeri (Madras, 1936).

RĀJAVIJAYA, MUNI. A Jaina scholar, who ed. Dhanapāla's *Surasundarīchariya* (Benares, 1916), with an elaborate preface in Sanskrit and some good notes on difficult Prakrit words.

RĀJAVINODA. See *Udayarāja.*

RĀJAVĪRA ŚĀSTRI. A Sanskrit scholar, who prepared *Vaidika-kośa* (1975; with the assistance of Vedapāla Śāstrī), which is a collection of Vedic words with meanings as given by Dayānanda Sarasvatī in his *Vedabhāshya* and other works.

RĀJENDRA-KARṆAPŪRA. A Sanskrit panegyric, in 75 verses of varied metres by Śambhu (q.v.), the protege of king Harshadeva of Kashmir (1089-1101).

RĀJENDRALĀL MITRA (1824-91). A scholar, whose chief works are the pub. of *Lalitavistara* (ed.), ed. of the *Gopatha-brāhmaṇa* (in collaboration with Jīvānanda Vidyāsāgara) under Bibliotheca Indica Series, ed. of *Taittirīya-brāhmaṇa* (1855-70), ed. and Eng. tr. of *The Twelve Principal Upanishads* (with E.B. Cowell), the *Sanskrit Buddhist Literature in Nepal* (Calcutta, 1882) and *Indo-Aryans* (2 Vols.).

RĀJENDRANĀTHA SHARMĀ. A Sanskrit scholar, whose chief works are: *Culture and Civilization as Revealed in the Śrautasūtras* (1977) and *Ancient India according to Manu* (1980).

RAJNEESH, ĀCHĀRYA. A modern scholar, whose chief works are comms. on the Upanishads, and the *Bhagavadgītā*; he has also written on Mahāvīra, Gautama Buddha, Lao-Tse and on Indian saints.

RĀJŪRKAR, BHAGAT SINGH. A modern scholar of Auraṅgābād, who has made a comparative study of Sanskrit and Hindi *Rāmāyaṇas.*

RĀJŪ ŚĀSTRĪ. See *Tyāgarāja Makhin.*

RĀKHĀLADĀSA NYĀYARATNA (d. 1921). A Sanskrit writer of Bengal, who, besides other works, wrote *Advaitavāda-khaṇḍana*, a criticism of Advaita, which evoked a reply from Vāṇīkānta Śarman (Calcutta, 1912).

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RĀKSHASA-KĀVYA (*KĀVYA-RĀKSHASA*). A Sanskrit kāvya in 20 verses, which is in an enigmatic and alliterative style. It contains a description of sylvan scenery by a person roaming about in the forest with his spouse. It is variously ascribed to Kālidāsa, Ravideva, and Vararuchi, though Keith is inclined to accept Ravideva as its author. Winternitz sees sylistic and other similarities of this poem with the *Nalodaya* (q.v.) and ascribes both the poems to Ravideva, son of Nārāyaṇa. A comm. on this work was copied in *c.* 1159; thus the poem itself was composed much earlier than the 12th century.

RĀMA AMĀTYA. Son of Timmāmātya of the family of Todarmal and author in Sanskrit of *Svaramela-kalānidhi* (q.v.; 1550), a work on Karnataka system of music. He fl. in the court of Aliya Kāmarāja (r. 1552-65) of Vijayanagar, and was a son of Chatura Kallinātha's daughter.

RĀMABHADRA DĪKSHITA. A Sanskrit poet, born in the family of Chaturvediyajvans in the village of Kaṇḍramanikyam near Kumbhakoṇam. His father, Yajñarāma Dīkshita was a specialist in grammar and his brother Rāmchandra was a humorous poet. Rāmabhadra studied literature and philosophy under the ascetic Bālakṛishṇa and under Chokkanātha, whose daughter he married. An admirer of the poet Nīlakaṇṭha, it was the latter's poetry that infused the poetic spirit in young Rāmabhadra and later on as his name reached the ears of king Shāhjī of Tanjore (r. 1684-1711), he was patronised; he was much loved by his disciples and was called Ayya or Ayya Dīkshita. He was also patronised by king Sarphojī of Tanjore (r. 1711-28), who bestowed upon him the agrahāra of Śhāhjirājapurā (now known as Trivualnular). Unequalled in his devotion to Rāma, his works are: *Patañjali-charita* (q.v., a poem), *Jānakī-pariṇaya* (a drama, based on the theme of the *Rāmāyaṇa*, in which some characters appear in disguise), *Śṛiṅgāra-tilaka* or *Ayyabhāṇa* (describing the amorous adventures of Bhujaṅgaśekhara of Madhurā, written to rival *Vasanta-tilaka* or Ammālbhāṇa by Varadāchārya; q.v.) (both dramas), *Rāmabāṇastava*, *Rāmachāpastava*, *Rāmaāśṭaprāsa*, *Prāsasthava*, *Vishṇugarbhastava*, *Paryāyoktinishyanda*, *Tūṇīrastava*, and *Rāmabhadraśataka*.

RĀMABHADRA MUNI (fl. 13th cent.). A Jaina Sanskrit dramatist and pupil of Jinaprabha Sūri; he is the author of the *Prabuddharauhiṇeya* (q. v.), a Prakaraṇa, describing in 6 Acts the circumstances which caused the robber Rauhiṇeya to change his profession.

RĀMABHADRĀMBA. A Sanskrit court-poet of Raghunātha Nāyaka (r. 1600-32) and author of *Raghunāthābhyudaya*, a poem describing the life of Raghunātha; the work contains valuable references to many historical events.

RĀMABHAṬṬA. A Sanskrit poet, whose *Śṛiṅgāra-kallola*, resembling the celebrated Śataka of Amaru, has been brought to light recently; his date is not certain.

RĀMĀBHYUDAYA. A Sanskrit drama (not extant) by Yaśovarman, describing the story of Rāma in six Acts; it is mentioned by Ānandavardhana in his *Dhvanyāloka* and also in the *Daśarūpaka*, *Sāhitya-darpaṇa*, etc. Thus Yaśovarman, like Śrī-Harsha, is a royal poet and is very probably to be identified with the patron of Bhavabhūti (q.v.).

RĀMĀBHYUDAYA. See *Sāluva Narasiṁha*.

RĀMĀBHYUDAYA. See *Vyāsa Śrīrāmadeva*.

RĀMACHANDRA (fl. 8th cent.). A Sanskrit poet, who styled himself as Kavīśvara; he is the author of a *Praśasti*, a poem of 14 stanzas applying equally well to Śiva and Pārvatī.

RĀMACHANDRA (fl. 12th cent.). A Sanskrit writer, the famous one-eyed pupil of

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Hemachandra, who is reported to be the author of a hundred works, of which only a few are now available. Of these some are dramas: *Naḷa-vilāsa* (dealing with the story of Nala in 7 Acts), *Raghu-vilāsa*, *Rāghavābhyudaya*, *Yādavābhyudaya*, *Nirbhayabhīma* (a one-act Vyāyoga on the slaying of the demon Baka), *Vanamālikā*, *Mallikāmakaranda*, *Satyahariśchandra* and *Kaumudi-Mitrānanda* (q.v.). He is the author also of a collection of verses called *Sudhākalaśa*. Rāmachandra, along with Guṇachandra, composed a treatise on dramaturgy: *Nāṭyadarpaṇa* (q.v.) and *Dravyālaṅkāra*, a work on Jaina logic; the former is valuable in literary history for its quotations from various works (now lost) of great merit.

RĀMACHANDRA (fl. *c.* 1400). A native of Āndhra, son of Kṛishṇāchārya and author in Sanskrit of *Prakriyā-kaumudī* (q.v.), a grammatical work; he wrote original works also on Vedānta and Astronomy.

RĀMACHANDRA. A Sanskrit poet and son of Lakshmaṇabhaṭṭa; his *Rasika-rañjana* (1524), composed at Ayodhyā, describes the erotic and ascetic sentiments at the same time.

RĀMACHANDRA (fl. 14th cent.). Author of Sanskrit *Rasendra-chintāmaṇi*, an Āyurvedic work.

RĀMACHANDRA. Author of Sanskrit *Vidagdhabodha*, a small grammatical work.

RĀMACHANDRA. A pupil of Nāgeśa and author of a Sanskrit comm. *Vṛitti-saṅgraha* on the *Ashṭādhyāyī* (q.v.).

RĀMACHANDRA. Author of Sanskrit comm. *Jyotsnā* on the *Vājasaneyī-prātiśākhya*.

RĀMACHANDRA BHĀRATĪ. A modern Sanskrit writer, whose *Saphalo Vidyārthī* (1970) is a series of 137 prose and verse-pieces on all the things that students as the future citizens of the country should learn.

RĀMACHANDRĀCHĀRYA. A Sanskrit poet whose *Laghukāvya-mālā* (Madras, 1924) comprises translations: *Purushadaśāsaptaka* (on the seven stages of man, taken from *As You Like It*), *Sumanoratha* (from Roger's *A Wish*), *Piturupadesā* (from *Hamlet*) and *Sādhuvāda-mañjarī* (from Browning's *All's Right With the World*).

RĀMACHANDRA KAVI, KORĀḌA (1816-1900). A Sanskrit poet, who was a Paṇḍita in Noble College, Masulipaṭam. His chief works are: *Ghana-vṛitta* (on the lines of *Meghadūta*), *Kumārodaya-champū*, *Devī-vijaya* (a long poem), *Śṛiṅgāra-sudhārṇava* (a *bhāṇa*) and *Svodaya-kāvya* (yet to be published).

RĀMACHANDRA KAVIBHĀRATĪ. A Sanskrit poet, who went to Ceylon in about 1245 during the reign of king Parākramabāhu II and was converted to Buddhism; his *Bhaktiśataka* is an example of the application of Hindu ideas of *Bhakti* to an extravagant eulogy of Buddha in the regular kāvya style and diction.

RĀMACHANDRAN, T.N. A modern scholar, whose chief works are *Jaina Monuments*, etc. (Calcutta, 1944) and *The Golden Age of Hindu-Javanese Art* (Madras, 1931).

RĀMACHANDRAN, T.P. A modern scholar, whose chief work is *Dvaita Vedānta*.

RĀMACHANDRAŚEKHARA. A Sanskrit author of *Kalā-nandaka*, a drama, written at the instance of king Tulājī of Tanjore (1765-87), dealing with the separation and reunion of Kalāvatī and the prince Nandaka; Nandaka is said to be a prince born of a royal pair as a gift of Rāmabhadra, the deity of Bhadrāchala. The author performed

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Pauṇḍrīkayāga and was proficient in grammar.

RĀMACHANDRA SHUKLA. A Sanskrit poet, whose *Gāndhī-gaurava* (1969) in 125 verses eulogises Mahātmā Gāndhī.

RĀMA-CHARITA. A Sanskrit historical poem by Sandhyākara-Nandin (q.v.; fl. 12th cent.), which simultaneously tells in four cantos the story of Rāma, son of Daśaratha and the history of Rāmapāla, his patron, who fl. at the close of the 11th cent. in Bengal; the work is also called *Rāmapāla-charita*. It deals mainly with the successful revolution in North Bengal, the murder of Mahīpāla II, and the restoration of the paternal kingdom by Rāmapāla. The story is continued even after Rāmapāla's death, and ends with Madanapāla. "The work possesses great historical value as a contemporary record, but fails as a poetical composition. It was soon forgotten on account of its limited and local interest." —*HCIP, V, 308.*

RĀMA-CHARITA. A Sanskrit epic by Abhinanda (q.v.); based on the *Rāmāyaṇa* story, from the middle of the *Kishkindhā-kāṇḍa* upto the end of the *Yuddha-kāṇḍa*, it consists of 40 cantos of which the last four are said to have been composed by one Bhīma. To glorify Rāma's character and to display his own poetic skill, the poet has made certain changes in the original story.

RĀMĀCHĀRYA, G. A modern Sanskrit writer who was editor of *Madhuravāṇī*, and in which he serialised the story of *Devī Vāsantī.*

RĀMADEVA. See *Chirañjīva.*

RĀMADEVA. See *Vyāsa Śrīrāmadeva.*

RĀMADEVA. A Vedic scholar, who ed. for the first time the *Jaiminīya-upanishad-brāhmaṇa* (Lahore, 1921).

RĀMADEVA, ĀCHĀRYA (b. 1881). A scholar, whose chief works in Hindi are: *Bhāratavarsha kā Itihāsa* (history of India; 3 Pts., the last part was written by Satyaketu Vidyālaṅkār) and *Purāṇa-mata-paryālochana.*

RĀM GOPĀL (1925-). A Sanskrit scholar, whose chief works are: *India of Vedic Kalpasūtras* (1959), *Vaidika Vyākaraṇa* (2 Vols., 1967, 1969; in Hindi) and *Vaidika Vyākhyā Vivechana* (in Hindi; 1976).

RĀMGOPĀLA (fl. 18th cent.). A Sanskrit poet and author of *Kākadūta*, a poem on the pattern of *Meghadūta* (q.v.).

RĀMA GOVIND TRIVEDĪ. A modern Sanskrit scholar, whose chief work in Hindi is: *Vaidika Sāhitya* (Bhāratīya Jñānapīth).

RĀMJĪ UPĀDHYĀYA. A modern Sanskrit writer, whose chief works are: *Bhāratasya-saṁskṛitiko-nidhiḥ* (1959-60), *Sanskrit and Prakrit Mahākāvyas* (1962), a survey of *Sanskrit Drama* (from Aśvaghosha to 1975; in Hindi; 3 Pts.), a study of Kālidāsa, *Prāchīna Bhāratīya Sāhitya kī Sāṁskṛitika Bhūmikā* (Cultural Background of Ancient Indian Literature), *Saṁskṛita Sāhitya kā Ālochanātmaka Itihāsa* (a Hindi work on Critical History of Sanskrit literature) and a novel *Dvāsuparṇā.*

RĀM KARAN SHARMĀ (1927-). A modern Sanskrit scholar, whose chief works are: *Elements of Poetry in the Mahābhārata* (1964; it opened a new line of research in the field of the oral poetic tradition) and the Eng. tr. of *Charaka-saṁhitā* with a critical exposition of Chakrapāṇidatta's comm. (jointly with Vaidya Bhagwan Dash). He was Vice-Chancellor (1974-80) of K.S. Darbhanga Sanskrit University.

RĀMAKAVI (fl. 18th cent.). A Sanskrit writer at the court of Rājā of Śekharabhūmi

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and author of *Pāṇḍava-digvijaya*, a geographical work, describing the conquest of India by the Pāṇḍavas. Bigger than the *Mahābhārata*, it mentions the most noted places in India with historical and Paurāṇic events associated with them. It also gives customs, manners and social conditions of different parts of India, before or after the Muslim conquest as also the stories of Vikramāditya, Śālivāhana, Bhartṛihari, Śaṅkarāchārya, etc. and of kings like Jayachandra of Kanauj and Pratāparudra of Orissa. The authorities quoted are Purāṇas and other works.

RĀMA, KING VI. A modern Thai scholar, who has tr. into Thai the episodes from the *Mahābhārata*: the Nalopākhyāna and the Sāvitryupākhyāna as also the plays, the *Abhijñāna-śākuntala* of Kālidāsa and the *Priyadarśikā* of Śrī-Harsha.

RĀMAKṚISHṆA BHAṬṬA. A modern Sanskrit poet, whose chief work is *Śivānanda-vilāsa* (on the life and exploits of Chhatrapati Shivāji).

RĀMAKṚISHṆA BHAṬA, M.A. A Sanskrit writer, associated with Rāmakṛishṇa-Vivekānanda movement, who has produced some hymns under the title *Rāmakṛishṇa-sahasra-nāma-stotra* (Bangalore, 1950). He was also the editor of Sanskrit Patrikā, *Amṛitavāṇi*, Bangalore. His experiences in East Africa have appeared in the *Saṁskṛita-bhavitavyam*.

RĀMAKṚISHṆA HARSHAJĪ ŚĀSTRĪ. A Sanskrit scholar, who ed. *Āśvalāyana-gṛihya-sūtra* (Baroda, 1926).

RĀMAKṚISHṆA KAVI, M. A modern scholar, whose chief work, *Bharatakośa* is a dictionary of teachnical terms relating to *nāṭya*, *gīta*, *nṛitya*, *vādya*, and *dhruvāgāna*; he also ed. and commented upon the *Nāṭya-śāstra* of Bharata (1964).

RĀMAKṚISHṆA ŚĀSTRĪ. A Sanskrit writer, patronised by Kṛishṇa Rāja Odeyar III of Mysore, whose *Bhuvana-pradīpikā* written at Hassan in 1808 is an encyclopaedia; the work treats of creation, geography, astronomy, history of South India and of Mysore with many details about his patron, the Purāṇas, Yoga, Vedānta and Jaina kings. There is a clear statement of the identity of Mādhavāchārya with Vidyāraṇya.

RĀMAKUMĀR RĀYA. A modern Sanskrit scholar, whose chief works are: *Vālmīki-rāmāyaṇa-kośa*, ed. of *Atharvaveda-pariśishṭa* with notes in Hindi, Hindi tr. of Muir's *Original Sanskrit Texts* and of *Vedic Index* by Macdonell and Keith.

RĀMAMŪRTI, R. A Sanskrit writer, whose works are: *Rajanikā* (1936-37) and *Vīralabdham-pāritoshikam* (1955; on Chola history); both pub. in the *Udyānapatrikā*, Tiruvayyaru, Tamilnāḍu.

RAM MŪRTI SHARMĀ (1932-). A Sanskrit scholar, whose chief works are: *Śaṅkarāchārya*, *Advaita Vedānta*, *History of Vedic Literature* (all criticism), *Vedānta-sāra* (ed.) and *Dhvani-siddhānta* (ed.).

RĀMĀNANDA (fl. 16-17th cent.). A Sanskrit writer of Mithilā and author of *Rasa-taraṅgiṇī*, a work on poetics.

RAMANA NAMBOOTIRI, E.V. A modern writer, who has tr. into Sanskrit selections from three distinguished modern poets of Kerala: Uloor Parameśvara Aiyer, Vallathol Nārāyaṇa Menon and Kumaran Asan, under the titles: *Mahākavi-kṛitayaḥ* (Trivandrum, 1945) and has written *Kerala-bhāshā-vivartaḥ* (Trivandrum, 1948).

RĀMĀNANDA RĀYA. A Sanskrit dramatist and a follower of Chaitanya; at the

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instance of king Pratāparudra of Orissa (1480), he composed *Jagannātha-vallabha* in 5 Acts, a musical drama containing Padāvalis or songs of erotico-religious character in imitation of Jayadeva. *Govinda-vallabha*, describing in 5 Acts the youthful sports of Kṛishṇa, is another play attributed to him.

RAMANA-STOTRĀVALĪ. See *Jagadīśvara Sāstrī, V.*

RĀMANĀTHA NANDA (fl. 1st half of 20th cent.). A Sanskrit poet of Orissa, whose *Jayapura-rāja-vaṁśāvalī* (Jaipur, 1938) describes in a kāvya style the history of Jaipur rulers.

RĀMANĀTHA ŚĀSTRĪ, S.K. A modern Sanskrit scholar, who has pub. (along with M.R. Kavi) the *Kaumudī-mahotsva* (q.v.) of the poetess Vijjakā; he participated also in the controversy regarding the identity of Bhavabhūti with the Mīmāṁsaka Uṁveka. He wrote also a farce, *Dola-pañchalika-prahasana* and dramatised a story in the *Daśakumāra-charita*, under the title *Maṇi-mañjūshā*.

RĀM NĀTH VEDĀLAṄKĀR (1914-). A modern Vedic scholar, whose chief works are: *Śabdārtha-vichāraḥ* (in Sanskrit), *Maharshi Dayānanda Vichāra-kośa* (in Hindi), *Vedārtha-prakriyāeṅ aur Maharshi Dayānanda* (in Hindi) and *Vedoṅ-ki Varṇanaśailiyān* (in Hindi, 1976).

RĀMĀNUJĀCHĀRYA (1016-17-*c.* 1137). A famous philosopher, who founded the Viśishṭādvaita (qualified monism) School of Vedānta philosophy. Son of Keśava and Kāntimati, he was born in Śrīperumbudūr, studied at first under Yādavaprakāśa and then under Yāmunāchārya, whom he succeeded as head of a Vaishṇava sect; later on he became a Sannyāsin. Author of Sanskrit *Śrībhāshya* (q.v.) on *Brahmasūtra*, his other works are: *Gītā-bhāshya, Vedārtha-saṅgraha, Vedānta-dīpa* and *Vedānta-sāra* (qq.v.). He preached the doctrine of salvation through *bhakti*, which he made out to be the central teaching of the Upanishads, the *Bhagavadgītā* and the *Brahma-sūtra*. His comm. *Śrībhāshya* was accepted as *the* comm. by the Vaishṇavas. He restored many Vaishṇava temples and converted many people to Vaishṇavism; his influence is seen throughout the later history of Hinduism,—Madhva, Vallabha, Chaitanya, Rāmānanda, Kabīra, Nānak, and others being largely indebted to his theistic idealism.

According to Rāmānuja, there are three eternal principles, viz., *chit* (the individual soul), *achit* (an insensate world), and *Īśvara* (the Supreme Soul). The individual soul and the insensate world are the attributes of the Supreme Soul and form his body. The Supreme Soul which exists in a subtle form before creation, develops itself in the form of the universe (which in its subtle form before creation is ealled Prakṛiti) at the time of creation. The Supreme Soul or God is the creator, preserver and destroyer of the world. He is a composite personality having the individual souls and the inanimate world as his body. He has no defects and is the granter of boons to his devotees. It is through devotion or Bhakti that one can attain liberation. Rāmānuja regarded Bhakti to be the same as Upanishadic *upāsanā* or meditation. The conception of cowherd Kṛishṇa and of the relation between Kṛishṇa and the cowherdesses including Rādhā, is absent from Rāmānuja's Vaishṇavism. Rāmānuja's doctrine is against Śaṅkarāchārya's theory, according to which there exists only one spirit, and the attributes of animal spirit, such as the feelings of individuality as well as the variety of the inanimate world are due to illusion (*māyā*) and are unreal. Thus according to this view love and piety favoured by the Vaishṇavas have room only in the illusive state of human soul and have no place in the world of reality. Rāmānuja, therefore,

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defends his doctrine by reconciling it with the same *Brahma-sūtras* and Upanishads and overthrows the doctrine of *māyā* on the authority of the same works.

RĀMĀNUJĀCHĀRYA (fl. 18th cent.). A Sanskrit author of *Tantra-rahasya*, a work on the Prabhākara school of Mīmāṁsā philosophy.

RĀMĀNUJASVĀMĪ. A Prakrit scholar, who prepared the second ed. of Hemachandra's *Deśīnāmamālā* (Poona, 1938).

RĀMAPĀLA-CHARITA. See *Rāma-charita.*

RĀMAPĀṆIVĀDA (fl. middle 18th cent.). A famous Sanskrit and Prakrit poet of Malabar and author in Sanskrit of *Rāghavīyam* (a poem in 20 cantos on the life of Rāma), *Vishṇu-vilāsa* (a poem in 8 cantos in praise of the deeds of Vishṇu in his nine incarnations), *Mukundastavaḥ* (a poem in praise of Mukunda, composed at the instance of king Rāmavarmā) and four dramas: *Lalitārāghavīyam*, *Pādukā-paṭṭābhishekam* (both on the Rāma theme), *Madanaketu-charitam*, a prahasana and *Chandrikā*, a *vīthī*; the last two having been enacted at Trivandrum. He wrote also commentaries on Sukumāra's *Kṛishṇa-vilāsa*, *Govindābhisheka* and Nārāyaṇa's *Dhātukāvya*. In Prakrit he composed the poems: *Ushāniruddha* and *Kaṁsavaho* (q.v.) and wrote a comm. on Vararuchi's Prākrit grammar.

RĀMA PISHĀROṬI (1867-1946). Known by the title 'Sahṛidayatilaka', he was a great authority on poetics and Nyāya philosophy. He has commented on numerous works on poetics in addition to writing original Sanskrit poems and stotras. His comm. on *Dhvanyāloka*, entitled *Bālapriyā* is very popular.

RĀM PRASĀD (1936-). A Vedic scholar, whose chief work in Hindi is *Vedic Pushpāñjali* (Pt. I, 1980; interpretation of 101 mantras of *Ṛigveda*; Pt. II, 1981; interpretation of 104 mantras of *Yajurveda*).

RĀM PRATĀP (1936-). A modern Sanskrit scholar, whose chief works are critical ed. and Hindi tr. of *Sāhityasudhā-sindhu* (1952) of Viśvanāthadeva and *Purāṇānām Kāvyarūpatāyā Vivechanam* (a critical study of the elements of Poetry in the Purāṇas; 1974).

RĀMA RĀI. A modern Sanskrit writer, whose chief work, *Rāshṭra-smṛiti* (Ahmedabad, 1950) adopts, like *Sūtras*, brief sententious prose in the form of a series of affirmations which every patriot should utter to himself.

RĀMARUDRA (fl. 18th cent.). A Sanskrit writer of Bengal and author of *Jyotisha-sārasaṅgraha*, *Paddhati-chandrikā* and *Pañchāṅgārka*, all works on astronomy.

RĀMASAKALA MISHRA. A Vedic scholar, whose chief work is the ed. of Mādhyandin text of Vajāsaneyi-saṁhitā of Śukla *Yajurveda* (4 Vols., 1912-15) with the commentaries of Uvaṭa and Mahīdhara.

RĀMAŚAṄKARA BHAṬṬĀCHĀRYA. A modern Sanskrit scholar, whose chief work in Hindi is *Purāṇagata Veda-vishayaka Sāmagrī kā Samikshātmaka Adhyayana* (1965).

RĀMAŚARMAN. See *Prākṛita-kalpataru.*

RĀMA ŚĀSTRĪ (fl. 1st half of 20th cent.). A Sanskrit writer of Orissa, whose chief work is *Madhukeśavarīya-mahānāṭaka*, a drama (1929).

RĀMA ŚĀSTRĪ, C.N. A Sanskrit writer of Mysore, whose *Sītā-Rāvaṇa-saṁvāda-jharī* (1905) is a *Chitra-kāvya*, in which the removal of one letter from Rāvaṇa's address to Sītā

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gives, in each verse, Sītā's reply to him.

RĀMA ŚĀSTRĪ, M. A modern Sanskrit poet, whose chief work *Megha-prati-sandeśa* (Mysore, 1923), though written in imitation of *Megha-sandeśa*, tries to reconstruct the Yaksha's life, the cause of curse, etc.

RĀMA ŚĀSTRĪ, POLHAM. A Sanskrit writer, whose chief work *Chaturmata-samarasya* (Kumbhakoṇam, 1944) seeks points of affinity among the four schools of Vedānta.

RĀMASIṀHA MUNI (fl. 1000 ?). An Apabhraṁśa poet and author of *Pāhuḍa-dohā* (q.v.), composed in Dohā metre.

RĀMASUBBĀ ŚĀSTRĪ (d. 1922). A Sanskrit Paṇḍita of Triuvisanallur, Tanjore, whose works on several Śāstras are numerous and his original commentaries on the Upanishads are very much respected. He, however, took sometimes disconcerting lines, as when he attempted to dilute the position of Advaita in the *Brahma-sūtras* and Śaṅkara's Bhāshya thereon. In his *Alaṅkāra-śāstra-vilāsa*, he criticises Vidyānātha's definition of poetry while his *Bhaktyānanda-prakāśa* is a treatise on devotion to God.

RĀMASUNDARA BHAKTITĪRTHA. A modern Sanskrit poet, whose *Rāmakṛishṇa-bhāgavatam* (1966) in 5,000 verses deals with the life and teachings of Rāmakṛishṇa Paramahaṁsa.

RĀMĀSVĀMĪ RĀJU. A Sanskrit writer of Tanjore, whose *Rājāṅgala-mahodyāna* (Kumbhakoṇam, 1894) deals with the British rule including lives of distinguished Indians also.

RĀMĀSVĀMĪ ŚĀSTRĪ (1824-87). A prolific Sanskrit writer of Ilattur in Travancore, who flourished under the patronage of a Travancore ruler. He composed about 34 works on various subjects; his chief works are *Kīrti-vilāsa* on Āyilyam Tirunāl, *Surūpa-rāghava* (a grammatical poem like *Bhaṭṭikāvya*; q.v.), *Kaivalyavalli-pariṇaya* (an allegorical philosophical play like the *Prabodhachandrodaya*; q.v.), and *Kshetra-tattva-dīpikā* (a work on geometry).

RĀMĀSWĀMĪ ŚĀSTRI, K.S. A Sanskrit scholar, whose chief works are re-ed. of *Tantrarahasya*, ed. of *Bhāva-prakāśana* of Śāradātanaya and *Kālidāsa, His Period, Personality and Poetry* and *Studies in the Rāmāyaṇa* (Baroda, 1944); he has written articles on Purāṇic studies as well.

RĀMĀSVĀMĪ ŚĀSTRĪ, V.S. A lawyer of Madurai, whose *Tribilvadala-champū* (Madurā, 1937) in Sanskrit describes the author's all-India tour and pilgrimage and describes in addition to sacred places, all objects of interest to modern man like Universities, public buildings, archaeological sites, etc.

RĀMASVARŪPA ŚĀSTRĪ. A modern Sanskrit author of *Svapna-vijñāna*, a work on dream psychology.

RĀMASVARŪPA VAIŚYA. A modern Sanskrit author of *Bālavivāha-hāni-prakāśa* (Etawah, 1922), a polemical work on the subject of child-marriage.

RĀMA TARKAVĀGĪŚA. Author of a Prakrit grammatical work, *Prākṛita-kalpataru*; his date is uncertain.

RĀMATOSHṆA VIDYĀLAṄKĀRA (fl. 17th cent.). A Sanskrit author of *Prāṇa-toshaṇī-tantra*, which is a Tantric treatise (1820).

RĀMAVARMĀ. See *Bālarāma Varmā*.

RĀMAVARMĀ PARĪKSHIT TAMPŪRAN (fl. 1st part of 20th cent.). A ruler of Cochin and a distinguished Sanskrit writer. The

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foremost *Naiyāyika* of Kerala, he wrote a comm. *Subodhinī* on the *Muktāvalī* with *Dinakarī* and *Rāmarudrīya*; and composed narrative poems on Prahlāda, Ambarīsha etc. as also hymns.

RĀMAVARMĀVAÑCHI YUVARĀJA (1757-89). Also known as Aśvini Mahārājā, he was son of Martaṇḍavarmā; his Sanskrit works are: *Rukimiṇi-pariṇaya*, *Śṛiṅgāra-sudhākara-bhāṇa* (dramas), *Kārtavīrya-vijaya*, *Sanātana-gopāla*, *Vañchīśastva* (*champūs*) and *Sāhityam* (a treatise on music), besides Malayalam dramatic pieces called *Kathakalis*.

RĀMAVARMĀ-VIJAYA. A Sanskrit work (1930) by Kunhen Varier, which gives an account of Rāmavarmā of Cochin, a distinguished Sanskrit scholar.

RĀMĀVATĀRA ŚARMĀ (1878-1929). A distinguished Sanskrit writer of Chhaprā, Bihār, whose chief works are: *Mudgara-dūta* (poem), *Harsha-naishadhīyam* (drama), *Bhāratīyam-itivṛittam* (1929; a literary history of India in verse, which reads like *Rājataraṅgiṇī*) and *Paramārtha-darśana-bhāshya* (representing a seventh *Darśana*, in addition to the six traditional systems of Indian philosophy).

RĀMĀYAṆA. One of the two great Sanskrit epics (the other being the *Mahābhārata*) of India, which is attributed to the great ascetic-poet Vālmīki; it consists of about 24,000 Ślokas, divided into seven books or Kāṇḍas, called the Bāla-., Ayodhyā-, Araṇya-, Kishkindhā-, Sundara-, Yuddha- (or Laṅkā-), and Uttara- kāṇḍas, where the heroic deeds of Rāma, the king of Ayodhyā, are described. Known as the first poem (*Ādi-kāvya*), the *Rāmāyaṇa* is evidently a unified literary product, characterised by unity of plan and unity of execution, mostly the creation of one single poet. The *itihāsa-purāṇa* literature of ancient India is traditionally divided into three categories: *itihāsa* (epic history); *kāvya* (epic poetry); and *purāṇa* (epic legends); the *Mahābhārata* provides the *itihāsa*, the *Rāmāyaṇa* the *kāvya*; the Purāṇas the epic legends.

As compared to the *Mahābhārata*, the *Rāmāyaṇa* is free from extraneous material dealing with religion and mythology, philosophy and dharmaśāstra, history and ethnology. From the numerous references to the *Rāmāyaṇa* and the author, Vālmīki in the *Mahābhārata*, and *Harivaṁśa*, which mentions a dramatic representation of the *Rāmāyaṇa*, it appears that *Rāmāyaṇa* existed before the *Mahābhārata*, but the nucleus of the *Mahābhārata* may have existed prior to the nucleus of the *Rāmāyaṇa* since Pāṇini, Patañjali, as well as the inscriptions prior to the beginning of the Christian era make no reference about Rāma; Pāṇini, however, alludes to Vasudeva, Arjuna and Yudhishṭhira. It can, therefore, be concluded that original *Rāmāyaṇa* in which Rāma was a human being was composed by Vālmīki in the 3rd or 4th cent. B.C., though there are scholars, who prove that Rāma and Vālmīki were contemporaries and that they flourished in some 7,000 B.C. Books I and VII and some passages in the other books were added in the 2nd cent. A.D. when Rāma was already deified as an incarnation of Vishṇu.

The text of this epic has come down to us in three different recensions, one current in northern and southern India, the other in eastern India, and the third in north-western India. These three recensions vary amongst themselves very widely and hence it is difficult to speak definitely of the original form of the *Rāmāyaṇa*. Obviously these differences must have been mainly due to the oral transmission of the text for many centuries and it was only when the epic was written down that it must have assumed a definite form to which there were no substantial additions or changes. The University of Baroda has brought out a critical ed. of the

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Rāmāyaṇa.

Bk. I (*Bāla-kāṇḍa* or Childhood Section) describes the city of Ayodhyā, where rules a mighty and wise king, named Daśaratha. He has no sons and in order to beget them, he, with the help of the sage, Ṛishyaśṛiṅga, performs a yajña. Just at this time, Vishṇu, at the request of the gods, has agreed to kill the demon Rāvaṇa. The yajña is successful and the three wives of king Daśaratha give birth to four sons; Kausalyā bears Rāma, Kaikeyī bears Bharata, while Sumitrā bears Lakshmaṇa and Śatrughna.

Years after, Viśvāmitra comes to the court of Daśaratha and takes with him Rāma and Lakshmaṇa to slay demons in the Daṇḍaka forest, where eventually Tāḍakā is killed. Viśvāmitra also escorts the princes to the court of king Janaka of Videha, where Sītā's *svayaṁvara* is being held. Janaka has announced that he will give his daughter Sītā (literal meaning: 'the earth-furrow'), in marriage only to the man who can bend a Śiva-bow the king possesses; many a prince has already tried in vain. Then Rāma comes forward, bends the bow and with a thundering crash, it breaks into two. Daśaratha is informed and fetched, and then, amid great rejoicings, the marriage of Rāma and Sītā is celebrated. On the return journey Rāma has an encounter with Paraśurāma who is angry with Rāma for having broken the bow of Śiva, but is presently placated.

Bk. I is interrupted by many Brahamanical myths and legends connected with Ṛishyaśṛiṅga, the animosity between the sages Vasishṭha and Viśvāmitra (51-65), the austerities of Viśvāmitra and the temptations of that Ṛishi by Apsarās Menakā and Rambhā, stories of Śunaḥśepa, and Vāmana incarnation of the god Vishṇu (29), the birth of the war-god, Kumāra or Kārttikeya (35-37), the 60,000 sons of Sagara, the descent of the river Gaṅgā from heaven (38-44), and the "churning of the ocean" by the gods and demons (45).

The introduction gives a pretty story as to the way in which Vālmīki, the forest sage, becomes a poet. Once when out in the forests, Vālmīki is moved by the killing of one of a mating pair of curlews by a hunter, leaving the female bird to lament the death of her mate and that feeling of pity manifests itself in the form of a *śloka* (couplet). When contemplating on this verse with melancholy, Brahmā appears and directs Vālmīki to compose the *Rāmāyaṇa*.

Bk. II (*Ayodhyā-kāṇḍa* or Ayodhyā Section): With this book begins the main story of the epic. When Daśaratha grows old, he resolves to appoint Rāma as heir to the throne and causes all the necessary preparations for the consecration to be made. At the instance of Mantharā, the hunchbacked maid, however, queen Kaikeyī requests the king that he should banish Rāma for fourteen years and appoint her son Bharata to the throne. The king had once promised to grant her two wishes, which she had till then kept pending; Rāma, in spite of the grief of Kausalyā and the general consternation of Ayodhyā, treats the matter with dignity and with complete submission to his father's will. The dutiful Sītā and faithful Lakshmaṇa follow Rāma into banishment; the king, overwhelmed with sorrow, separates himself entirely from Kaikeyī, remains with Kausalyā, and dies after a few days. Bharata, who is staying with his maternal grandparents at Rājagṛiha, is summoned to Ayodhyā, but, indignantly refusing the succession, sets out with a large retinue, to fetch his brother. He finds Rāma living happily with Sītā and Lakshmaṇa in the Chitrakūṭa hills; he appeals Rāma to return but in vain are all the entreaties of Bharata, who also informs Rāma of the death of their father. Rāma comforts his mourning brother in a speech on the natural, necessary transistoriness of existence, and the inevitability of death. Even Jābāli, a great heretic and representative of nihilistic views cannot bring Rāma back to Ayodhyā; ultimately, Bharata is

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compelled to conduct affairs for Rāma and Rāma gives him his sandals as a symbol of sovereignty. Bharata returns to Ayodhyā, and placing sandals on the throne as the representatives of the king, retires to Nandigrāma, whence he administers the affairs of state as Rāma's vicegerent.

Bk. III (*Araṇya-kāṇḍa* or Forest Section): After the exiles have lived for some time in the Daṇḍaka forest, forest-anchorites seek Rāma's protection against the demons; Rāma having promised his aid, kills the man-eating giant Virādha and others. Rāvaṇa's sister Śūrpaṇakhā falls in love with Rāma, is rejected first by him and then by Lakshmaṇa. Full of rage, she is about to swallow Sītā, when Lakshmaṇa cuts off her ears and nose; to avenge the insult, she brings her brother Khara with 14,000 demons against Rāma, who, however, slays them all. She then hastens to Laṅkā and complains to Rāvaṇa, its ten-headed ruler; the latter speeds through the air in his golden chariot to the forest. There he transforms his friend, the demon Mārīcha, into a golden deer, which attracts Sītā and at her request, is pursued by Rāma and Lakshmaṇa. In the meantime, Rāvaṇa, in the guise of an ascetic, approaches Sītā, seizes her and bears her away on his chariot. The vulture, Jaṭāyu, an old friend of Daśaratha, comes flying along; he succeeds in shattering his chariot, but is finally slain. Rāvaṇa carries Sītā to his palace in Laṅkā; there he conducts her round his palace, shows her all its splendour and tries to persuade her to become his consort. She indignantly spurns his offer and is finally confined to Aśoka-vāṭikā guarded by Rākshasa women. Meanwhile, Rāma and Lakshmaṇa return from a fruitless chase only to find the hut empty; reduced to despair, they wander southwards in search of Sītā. They fall out with a roaring, headless monster, Kabandha, whom they deliver from a heavy curse; in gratitude he advises Rāma to conclude an alliance with the monkey-king Sugrīva, who can help him in the recovery of Sītā.

Bk. IV (*Kishkindhā-kāṇḍa* or Kishkindhā Section): At the lake Pampā, Rāma and Lakshmaṇa meet Sugrīva, who tells them that he has been robbed of his wife and dominion by his brother Vāli, while in return Sugrīva promises to aid Rāma in the recovery of Sītā; at Kishkindhā, the capital of Vāli, a battle takes place in which Rāma kills Vāli. Among the councillors of Sugrīva, who has now become king, the wisest and most trustworthy is Hanumān; accompanied by a host of monkeys under the leadership of Sugrīva's son, Aṅgada, Hanumān proceeds southwards. After many an adventure, they encounter Sampāti, a brother of the vulture Jaṭāyu, who tells them that he has seen Rāvaṇa taking Sītā to Laṅkā and describes the position of Laṅkā. On reaching the coast, the monkeys are filled with despair as to how they can cross the sea; Hanumān, who has proved his ability to jump farther than any of the rest, ascends the hill Mahendra and prepares to leap across the ocean.

Bk. V (*Sundara-kāṇḍa* or Beautiful Section): With a mighty spring, Hanumān rises into the air and after a flight of four days, during which he undergoes various adventures, he reaches Laṅkā. From a hill, he first surveys the city, which seems to him almost impregnable; he reduces himself to a minute size and enters Laṅkā after sunset. He views the whole city—Rāvaṇa's palace, his marvellous aerial chariot called Pushpaka, and Rāvaṇa's harem. After a long search he, at last, finds Sītā in the Aśoka grove; he rouses her from her grief by assuring her of Rāma's coming to deliver her. Thereupon Hanumān returns and as he comes, reports to Rāma how he found Sītā, and gives him a message from her. The book may have earned the title *Sundara-kāṇḍa* on account of the many poetical descriptions, or of its containing even more fabulous stories than all the other

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books.

Bk. VI (*Yuddha-kāṇḍa* or Battle Section) describes the great battle between Rāma and Rāvaṇa; Sugrīva having advised the building of a bridge from the mainland to Laṅkā, an attack on the island is arranged and the vast monkey-army sets out southwards towards the sea-shore. On the news of its approach, Vibhīshaṇa, Rāvaṇa's brother, counsels Rāvaṇa for surrender of Sītā; feeling deeply offended, Vibhīshaṇa renounces Rāvaṇa; flies across the sea, allies himself with Rāma and advises him to seek the aid of the sea-god. The latter calls the monkey Nala, with whose aid the monkeys build the bridge in a few days. The city being now sieged, Rāvaṇa's army sallies forth, and a general battle, as well as many single combats, ensue. Lakshmaṇa, Hanumān, Aṅgada and the bear-king Jāmbavat are on Rāma's side, while Rāvaṇa's son, Indrajit inflicts serious wounds on Rāma and Lakshmaṇa, but, through the fragrance of the healing herbs brought by Hanumān from the Mount Kailāsa, the wounds are healed. In one of the combats, when Indrajit is slain by Lakshmaṇa, Rāvaṇa becomes furious and appears on the battlefield. In a dreadful duel lasting a day and a night with Rāma, he falls pierced to the heart; Rāvaṇa is solemnly cremated and Vibhīshaṇa is installed as king of Laṅkā by Rāma. Summoning Sītā, he announces his victory, but rejects her in the presence of all the monkeys and the demons. Raising a bitter complaint against the unjust suspicions of Rāma, Sītā throws herself into the flames of a funeral pyre, but the god Agni, lifting her unhurt, hands her over to Rāma, assuring him that she has always kept her faith with him. Rāma thereupon declares that he had never any scruples about Sītā's innocence, but considered it necessary that her purity be proved in the eyes of the people. Rāma, Lakshmaṇa, Sītā, accompanied by Hanumān return to Ayodhyā, where Rāma is consecrated as king and he reigns gloriously, inaugurating a new golden age for his subjects.

Bk. VII (*Uttara-kāṇḍa* or Last Section) appears a late addition to the original poem; only about one-third of it deals with Rāma and Sītā. The story runs like this that one day Rāma hears that the people are dissatisfied at his having received Sītā back after she has so long been a captive of Rāvaṇa, because it is feared that this might have a bad effect on the morals of the women in the land. The model king Rāma, unable to endure the reproach that he is setting a bad example to his subjects, requests Lakshmaṇa to take Sītā away and desert her in the forest. With a heavy heart, Lakshmaṇa leads her to the Ganges where he discloses to her the reason of her rejection. The weeping Sītā finds her way to the hermitage of Vālmīki, who entrusts her to the protection of hermit-women. After some time, Sītā gives birth to the twin sons Kuśa and Lava; years pass by and Kuśa and Lava grow up and become pupils of the ascetic and singer Vālmīki, who takes them with him to attend a great horse-sacrifice undertaken by Rāma. The two boys were selected to recite the *Rāmāyaṇa*, composed by Vālmīki, and are listened to with rapture by the audience. Rāma, discovering that the two youthful singers are no other than the sons of Sītā, requests Vālmīki to cause Sītā to purify by means of an oath. Then all the gods descend from heaven, and Sītā, with downcast eyes and folded hands, says. "As truly as I have never, even with one thought, thought of other than Rāma--may Goddess Earth open her arms to me." Scarcely is the oath finished, when Mother Earth, rising from the ground, embraces Sītā and disappears with her in the depths. Rāma, in vain, implores the Goddess Earth to give him back his Sītā, but the god Brahmā appears and holds out the hope of Rāma's union with her in heaven. Soon after, Rāma, making over the kingdom to his two sons, enters heaven where he again becomes Vishṇu. Similar to Bk. I, it contains many myths and legends dealing with the origin of

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the Rākshasas and the fights of their leader Rāvaṇa with Indra, the early life of Hanumān, the well-known legends about Yayāti and Nahusha, of the slaying of Vṛitra by Indra, of Urvaśī, beloved of the gods Mitra and Varuṇa, of the Śūdra ascetic Śambūka, and several others aiming at the glorification of the Brāhmaṇas quite in spirit with the latest parts of the *Mahābhārata*.

The sacred character of the *Mahābhārata* is not so much due to its heroes as to the didactic sections added to it at a later stage, but in the case of the *Rāmāyaṇa*, the sanctity attached to it is due to the inherent purity of its hero and heroine, who in their deified character have ever represented the ideas of Indian conjugal love and faithfulness. The *Rāmāyaṇa* and the *Mahābhārata* have undoubtedly influenced the thoughts and actions of the Indian people for thousands of years; their universal popularity is evinced by the fact that Indian writers, in all parts of the country upto the present day, borrow their plots from them. Various popular festivals celebrate the victories of Rāma over the demon Rāvaṇa, with the aid of his ally Hanumān, not only in India but in countries of South-East Asia as well.

RĀMĀYAṆA-CHAMPŪ. A Sanskrit *Rāmāyaṇa*, ascribed to Bhoja, but extends only upto the 5th Book, *Kishkindhā-kāṇḍa*. The sixth Book was added by one Lakshmaṇa Bhaṭṭa (q.v.) while, according to some manuscripts, the seventh one was made up by Veṅkaṭarāja.

RĀMĀYAṆA-MAÑJARĪ. A Sanskrit poetical work by Kshemendra (q.v.), which gives an abridged version of the entire Rāma-story. Though it also has seven Books with the same titles, yet the contents have been changed to a great extent; as a Kāvya, it is not rated high.

RAMESH CHANDRA SHUKLA. A modern Sanskrit poet, whose *Lālabahādura-śāstrī-charita* (1971) narrates the life of Lal Bahādur Śāstrī, the second Prime Minister of India, in 183 verses; his *Prabandha-ratnākara* (1967), a collection of essays, is on a variety of modern topics, while *Chārucharita-charchā* sketches in prose 101 personalities in Sanskrit literature. His latest pub. is *Śrī-kṛishṇa-charita* (1979), a Mahākāvya in 11 cantos dealing with the life and exploits of Kṛishṇa as narrated in the *Bhāgavata*.

RĀMESHWAR DĀS GUPTA. A modern scholar, whose chief work in Hindi is a critical study of the political ideas of Dayānanda Sarasvatī (1978).

RAṆACHHOḌA. A Sanskrit court-poet of Mahārāṇā of Udaipur and author of *Rājaprasasti* (composed in 1676), a Mahākāvya in 22 cantos, engraved on as many slabs; the author was a Telugu Brāhmaṇa.

RĀNĀDE, R. D. See *Belvalkar*.

RĀNĀDE, V. S. A modern Sanskrit scholar, who ed. *Āśvalāyana-gṛihyasūtra* (Poona, 1936) with the comm. of Nārāyaṇa.

RĀṆĀYANĪYAS-SAṀHITĀ. See *Veda* (*Sāmaveda*).

RANDLE. A modern British Indologist, whose chief works are on *Nyāya*; he was Librarian of the India Office Library.

RAṄGĀCHĀRYA, A. A modern Sanskrit scholar, whose chief work is *Introduction to Bharata's Nāṭya-śāstra* (Bombay, 1966).

RAṄGĀCHĀRYA, V. A modern Sanskrit scholar, who has ed. the Taittirīya-saṁhitā of Kṛishṇa *Yajurveda*, with the comm. of Bhaṭṭa Bhāskara (1894-98; jointly with Mahādeva Shāstrī); he has given an account of the evolution of Vedic literature and Āryan

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expansion over India in his study pub. from Madras in 1937.

RAṄGA JYOTIRVID (fl. 18th cent.). A Sanskrit writer of Junnar (district Poona) and author of an Āyurvedic work *Vichāra-sudhākara*, a work dealing with piles.

RĀṄGEYA RĀGHAVA. A modern scholar, whose *Prāchīna Bhāratīya Paramparā aur Itihāsa* in Hindi treats of history under Kirāta-Deva-Asura-yuga, Satyayuga, Tretā-yuga, Dvāpara-yuga, Kali-yuga, etc. on the basis of Paurāṇic materials.

RAO, N.J. A modern scholar, whose chief work is *The Age of Mahābhārata War*.

RAPSON, E.J. An English Indologist, who ed. the Kharoshṭhi Documents found in Niya, made researches into Indian numismatics upto 1930, contributed a Chapter on the Purāṇas to the *Cambridge History of India* (Vol. I, Cambridge, 1922) and contributions to *Encyclopaedia of Religion and Ethics* (ed. by James Hastings) and *Journal of the Royal Asiatic Society of Great Britain and Ireland*.

RASA-CHINTĀMAṆI. A Sanskrit work ascribed to Madanāntadeva, which deals with the fabrication of gold, silver, preparation of copper from Blue Vitriol and extraction of Zinc from Calamine; its time is not certain.

RASA-GAṄGĀDHARA. A well-known Sanskrit work on *Alaṅkāra-śāstra* by Jagannātha (q.v.).

Originally consisting of five chapters, only the first chapter and a part of the second are now extant. Written in the form of Sūtras and Vṛitti, the topics dealt with in the first chapter are : definition of Kāvya, its four varieties (*Uttamottama*, *Uttama*, *Madhyama* and *Adhama*), *Rasa*, *Bhāva* and *Guṇa*; the second chapter deals with the divisions of *Dhvani*, a discussion of *Abhidhā* and *Lakshaṇā*, treatment of Upamā and other poetic figures enumerated as seventy.

RASA-HṚIDAYA. A Sanskrit medical work of Bhikshu Govinda, in which the author deals with mercury, othor minerals and metals etc; its date is not certain.

RASA-MAÑJARĪ. See *Bhānudatta*.

RASA-PRADĪPA. A medical work in Sanskrit, describing the preparation of mineral acids by distillation, and of calomel for the treatment of Phiraṅga-roga (Syphilis).

RASAPRAKĀŚA-SUDHĀKARA. An Āyurvedic work in Sanskrit by Yaśodhara, written in 13th cent.; it deals inter alia, with the means of refinement of mercury, the calcination of all metals and process of making gold and silver.

RASARĀJA-LAKSHMĪ. A Sanskrit work on medical science by Vishṇudeva, who is said to have written it under king Bukka (d. 1376); the work is an essence of Vaidyakasāra.

RASARATNĀKARA. A Sanskrit Āyurvedic treatise by Nityanātha (q.v.); its five parts are: *Rasa-khaṇḍa*, *Rasendra-khaṇḍa*, *Vāda-khaṇḍa*, *Rasāyana-khaṇḍa* and *Mantra-khaṇḍa*.

RASAṚATNĀKARA. A Sanskrit work by Nāgārjuna, who may or may not be identical with the great Nāgasena, famous in Āyurvedic literature. It is the earliest work on medicine and deals with the preparation of quicksilver, for it can bestow perpetual youth, life for thousand years, etc. This work has been placed between 8th and 10th cent. A.D.

RASA-RATNA-MĀLIKĀ. An Āyurvedic work in Sanskrit by Mathanasiṁha, who appears

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to have written under a king of Mālwā. It deals, inter alia, with mineral preparations used in medicine.

RASARATNA-PRADĪPIKĀ. See *Allarāja.*

RASARATNA-SAMUCHCHAYA. An authoritative Sanskrit work on Āyurveda, ascribed to Vāgbhaṭa, Aśvinīkumāra or Nityanātha. Consisting of 30 chapters and assigned perhaps to 1300, it deals, for use in medicines, the description of jewels, pearls and various metals.

RASĀRṆAVA. A Sanskrit Tantric-medical work, perhaps composed in 1200, which deals with various means of processing important and inferior minerals to give perpetual youth, invisibility, etc.

RASĀRṆAVA-SUDHĀKARA. A Sanskrit work on poetics by Siṅgabhūpāla (q.v.), which is based on *Śṛiṅgāra-prakāśa* and *Bhāva-prakāśa.* A comprehensive and elaborate treatise, it deals in its three *vilāsas*, respectively with: (1) the qualities, classification, etc. of heroes and heroines, Uddīpana-vibhāvas, Rītis and Guṇas, dramatic Vṛittis, etc.; (2) Vyabhichāribhāvas, Anubhāvas, Sthāyībhāvas, Rasas, etc.; and (3) the drama, its varieties, characteristics, etc. The *Nāṭaka-paribhāshā*, said to be his separate work on dramaturgy, is a part of *Rasārṇava-sudhākara*; it draws directly on Bharata, Rudrabhaṭṭa, *Daśarūpaka* and others.

RASA-TARAṄGIṆĪ. See *Bhānudatta.*

RASĀULAGĀTHĀ-KOŚA. Another name of *Gāthākośa* (q.v.) of Munichandra.

RASA-VĀHINĪ. A Pali poem, which was originally composed in Siṁhalese but later on was tr. into Pali by a monk Raṭṭhapāla and afterwards corrected by Vedeha in the 13th cent. A.D. Consisting of 103 stories, the first forty relating to India and the rest to Ceylon, it depicts social conditions of these two countries in detail. The work bears the impress of folk literature; it is written in mixture of prose and verse. It also gives edifying legends exhorting the people to follow the Dhamma; indeed the work is a collection of sermons in the guise of edifying legends.

RASAVATĪ. See *Jumaranandī.*

RASENDRA-CHINTĀMAṆI. A Sanskrit Āyurvedic work by Dhuṇḍukanātha (q.v.), which lays down 21 methods of refining Rasa.

RASENDRA-CHINTĀMAṆI. A Sanskrit work on medicine by Rāmachandra Guha (fl. 14th cent.), which deals with alchemy.

RASENDRA-CHŪḌĀMAṆI. A Sanskrit work attributed to Somadeva, which deals with mercury, some other minerals and metals, means of processing them, etc. This work is important for the history of medical science and chemistry in India.

RASENDRA-SĀRA-SAṄGRAHA. An authoritative Āyurvedic work in Sanskrit by Gopālakṛishṇa Bhaṭṭa (q.v.), which, for use in medicines, deals with the purification and calcination of mercury, jewels, etc.

RASIK LĀL PARIKH. A modern Sanskrit scholar, whose chief work is the ed. of *Kāvyaprakāśa* with the comm. of Someśvarabhaṭṭa.

RASIK VIHĀRĪ JOSHĪ. A modern Sanskrit scholar, whose chief works are: *Karuṇā-kaṭākṣha-laharī* (a devotional composition, written in Classical ornate style of Sanskrit poetry), *Mohabhaṅgam* (a Mahākāvya in 8 cantos, dealing with the life of a Paurāṇic saint Saubhari; 1978), a cultural study of *Rāsapañchādhyāyī* (1961), *Vaidika Sāhitya-kī Rūparekhā* (with Jayakishan Prasād Khandelwal), and *Studies in Indian Logic and Metaphysics.*

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RATI-RAHASYA. A well-known Sanskrit work, attributed to Kukkoka, which deals with erotics. Written in the 12th cent., it follows Vātsyāyana (q.v.) and claims to have used the works of Nandikeśvara and Goṇikāputra.

RATNACHANDRA, SVĀMĪ. A Jaina scholar, whose chief work is *Ardhamāgadhī Dictionary* (Ardhamāgadhī-English, Hindi, Gujarati Dictionary, Vols. I—V; Indore, 1923-32), which confines itself to the Jaina canonical material but supplies a good deal of information on the technical terms of Jainism, some of which are illustrated.

RATNAGOPĀLA BHAṬṬA. A Vedic scholar, who ed. the Kāṇva text of Vājasaneyi-saṁhitā of the Śukla *Yajurveda* with Sāyaṇa Bhāshya (3 Pts., 1905-15; jointly with Mādhava Shāstrī).

RATNĀKARA (fl. 9th cent.). Son of Amṛitabhānu, he flourished under Chippaṭa Jayāpīda (832-44) and Avantivarman (855-84) of Kashmir. He is the author in Sanskrit of *Hara-vijaya* (q.v.), a Mahākāvya and *Vakrokti-pañchāśikā* (q.v.), a small poem.

RATNAKĪRTI (fl. *c.* 650). A Sanskrit author patronised by king Vimalachandra; his works are not known.

RATNAKĪRTI (fl. 10th-11th cent.). A noted Buddhist logician, pupil of Jñānaśrī, and a senior contemporary of Atīśa Dīpaṅkara; he was a profound scholar at the University of Vikramaśilā. Of his several Sanskrit tracts on logic, the *Apoha-siddhi* and *Kshaṇa-bhaṅga-siddhi* (qq.v.) are well-known; his other works discovered so far are: *Sarvajña-siddhi, Iśvarasādhana-dūshaṇa, Pramāṇāntarbhāva-prakaraṇa, Vyāpti-nirṇaya, Sthira-siddhi-dūshaṇa, Chitrādvaita-prakāśavāda* and *Santānāntara-dūshaṇa.*

RATNĀMAYĪ DĪKSHITA, (Mrs.). A modern Sanskrit writer, who tr. into Sanskrit (1966) the *Bhūmikanyā* of the renowned Marathi playwright Mama Warekar.

RATNA-PARĪKSHĀ. A Sanskrit work on science of jewels by Buddha Bhaṭṭa, which deals with processes of testing jewels; its date is not known.

RATNAPRABHASŪRI See *Kuvalayamālā.*

RATNAŚRĪJÑĀNA. A Buddhist Sanskrit scholar of Ceylon and author of *Ratnaśrī,* a comm. on the *Kāvyādarśa* of Daṇḍin.

RATNATUṄGA, P.D. A modern Indologist, who along with S.S. Davidson, has pub. *Index to the Journals of the Pali Text Society* (1973).

RATNĀVALĪ. A Sanskrit drama (Nāṭikā) in four Acts by Śrī-Harsha (q.v.); the story relates to king Udayana of Vatsa already celebrated by Bhāsa in his *Svapna-vāsavadattā* and *Pratijñā-yaugandharāyaṇa* (qq.v.).

Yaugandharāyaṇa, minister of Udayana, king of Vatsa, has planned the marriage of his king with the daughter of the king of Ceylon; he spreads the news that Vāsavadattā, the queen of Udayana, has died in a fire at Lavanaka. The king of Ceylon then yields the hand of his daughter and sends her in the care of Udayana's chamberlain and his own minister Vasubhūti to Vatsa, but, wrecked at sea, she is rescued by a merchant of Kausāmbī, is taken there and handed over to Vāsavadattā. The queen seeing the beauty of the princess, now named Sāgarikā, decides to keep her away from her innocent husband. But at the Spring festival which she celebrates with Udayana, Sāgarikā appears at the queen's train, watches the ceremony of the worship of Kāmadeva (love god) and falls in love with the king. But the queen herself appears before Sāgarikā, meets the king and listens

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to his confession of love Sāgarikā, and then bitterly reproaches him. At the plight of the king, Sāgarikā attempts suicide wherefrom Vidūshaka saves her and hands her over to the king. When a magician is displaying his art, Vasubhūti, escaping the shipwreck, appears and relates the tale of disaster. News suddenly comes that the queen's quarters are on fire and Vāsavadattā reveals that Sāgarikā is there. The king rushes to aid her and emerges with her; Vasubhūti recognizes in Sāgarikā the princess and Yaugandharāyaṇa arrives to confess his plot. Vāsavadattā gladly gives Ratnāvalī (the original name of Sāgarikā), the princess of Ceylon, to the king since her husband will thus be lord of the earth.

It is said to be the most perfect play from the point of view of the classical canons of dramaturgy, its excellence being accounted for by the fact of its being a closer and more successful imitation of Kālidāsa.

RATNĀVALĪ. A Sanskrit work in the form of a letter to an unnamed king, ascribed to Buddhist philosopher, Nāgārjuna (q.v.), which contains the essence of the Buddhist doctrine. Also styled *Rāja-parikathā*, it consists of 77 verses.

RATTANA-SUTTA. A part of *Khuddaka-pāṭha* (q.v.).

RAṬṬHASĀRA. A Pali poet of Ava, who produced some poetical versions of the *Jātakas* (q.v.).

RAU, HEIMO (1912-). A German Indologist, whose specialization is in early Buddhist art and architecture, cave temples of India and art of Nepal. His chief works are: *Die Kunst Indiens* (1958), *F. Max Müller—What He Can Teach Us*; he ed. also for some time *South Asian Studies* (1964, 1965) as also *Max Müller Bhavan Yearbook* (1961-65).

RAU, WILHELM. A German Indologist, whose chief works are: ed. of *Bhartṛihari's Vākyapadīya* (Wiesbaden, 1977), *Töpferei und Tongeschirr im vedischen Indien* (cultural history; Wiesbaden, 1972) and *Metalle und Metallgeräte im vedischen Indien* (Wiesbaden, 1974).

RĀVAṆA (fl. 15th-16th cent.). A Sanskrit scholar, whose Bhāshya on the *Ṛigveda* is extant only in portions; he commented also upon the *Yajurveda.*

RĀVAṆĀRJUNĪYA. A Sanskrit grammatical poem by Bhaumaka (q.v.) in imitation of *Bhaṭṭi-kāvya* (q.v.), which, while narrating in 27 cantos the story of Rāvaṇa's fight with Kārtavīryārjuna, illustrates the rules in the regular order of the *Ashṭādhyāyī*; the poem is also called *Arjuna-rāvaṇīya.*

RĀVAṆA-VADHA. Same as *Bhaṭṭi-kāvya* (q.v.).

RĀVAṆAVAHO. See *Setubandha.*

RAVIDEVA. See *Rākshasa-kāvya.*

RAVISHEṆA. A Jaina Sanskrit poet and author of the *Padma-purāṇa* (678; q.v.), a Jaina version of the *Rāmāyaṇa*; the story of Rāma as narrated here differs in many material points from that of the *Rāmāyaṇa* of Vālmīki.

RAVIVARMĀ RĀJA. A member of the Koḍattanāḍ royal house of Tanjore and a Sanskrit poet, whose chief works are: *Padyapeṭikā* (a collection of poems; Tanjore, 1911), *Anyāpadeśa-śataka*, *Vidhura-vilāpa-kāvya* (poems) and *Padmāvatī* (a play).

RAVIVARMAN (b. 1266). A Sanskrit dramatist and son of king Jayasiṁha Vīrakerala and Umādevī, of the Yādava family. He took possession of Kerala, defeated a certain Vīrapāṇḍya, made the Pāṇḍyas and the

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Cholas subject to the Keralas and at the age of 46 was crowned on the banks of the Vegavatī (at Kāñchī). A poet himself, he patronised learning and was an expert in music; he was called Dakshiṇa-Bhoja. He is the author of a drama, *Pradyumnābhyudaya* (q.v,); Samudrabandha, the commentator on *Alaṅkārasarvasva*, was a poet of his court.

RAVIVARMAN, L.A. A Sanskrit scholar, who ed. and pub. *Āgniveśya-gṛihyasūtra* (Trivandrum, 1940).

RĀYCHAUDHURĪ, HEM CHANDRA. A noted scholar, whose chief work is *Materials for the Study of the Early History of the Vaishṇava Sect* (1920; enlarged 2nd Edn. 1936), *Political History of Ancient India* (Calcutta, 1923), *Studies in Indian Antiquities* (2nd ed., 1958) and several articles on Paurāṇic studies. Rāychaudhurī holds that Bhāgavatism, like the religions of Mahāvīra and Buddha, was the expression of natural reaction from the sacrifice-ridden religion of the Brāhmaṇic period and that the promulgator of Bhāgavatism, Vāsudeva, was the famous Vṛishṇi prince of Mathurā. He further holds that Vāsudeva was not a solar, tribal or vegetation deity and that the pastoral character of Vāsudeva-Kṛishṇa is due to his identification with Vishṇu who is called Gopa (cowherd or protector of cows) in the *Ṛigveda* as also due to the fame of the Vṛishṇis and of the Yamunā region for their cattle. He is against the theories of Christian influence on Vaishṇavism.

RĀY DHANAPAT SINGH. A Jaina scholar, who pub. the whole of the Ardhamāgadhī canon (Murshidabad, 1880 onwards).

RĀYAMUKUṬA (fl. 1st half of 15th cent.). Son of king Gaṇeśa of Bengal, he was a well-known Sanskrit scholar and was also called Bṛihaspati Rāyamukuṭa. Mentioned in different Smṛiti works of Raghunandana (q.v.), he is the author of Smṛiti works : *Smṛiti-ratna-hāra* (q.v.) and *Rāyamukuṭa-paddhati*. Besides his *Pada-chandrikā* (q.v.; a comm. on the *Amarakośa*), he commented upon *Raghuvaṁśa*, *Śiśupāla-vadha*, etc.

RĀYAPASEṆAIJJA (*Rāyapasenaiya*). See *Uvaṅga*.

REESE, W. A German Indologist, whose chief work is *Die griechischen Nacbrichten über Indien bis zum Feldzuge Alexander des Grossen* (Leipzig, 1914).

REGAMEY, KONSTATIN. A modern Swiss Indologist, whose chief work is *Asiatica* (Leipzig, 1954). A specialist in Buddhism, particularly in its Tibetan and Chinese developments, he has made studies on *Samādhirāja-sūtra*, *Bhadramāyākāra-vyākaraṇa*, *Kāraṇḍa-vyūha* (in collaboration with Lalou of Paris) and has contributed 'Indian and Farther Indian' section to a German *World History*. A Polish by birth, he was Professor of Indian Philology at the University of Lausanne, Switzerland.

REGNAUD, P. A French Indologist, whose chief works are: *Le Charactere et l' origine des Jeux de mots Vedique literature* (treatment of pun in Vedic literature) and *Le Ṛig-veda et les origines de la mythologie indo-europeenne* (Paris, 1892). Regnaud asserts that the hymns of *Ṛigveda* contain neither the invocations to gods nor any mythology of gods, but that, almost exclusively and in ever newer variations, they describe sacrificial ritual.

REGNIER, ADOLPHE (1804-84). A French Indologist, whose chief works are: *Ṛigveda-prātiśākhya* (ed. and tr., 1857-59) and *Etude sur l' Idiome des Védas et les Origines de la Langue Sanscrite* (Pt. I, Paris, 1855), which constitutes the first critical and exact study of the Vedic language.

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REICHERT, ROSWITHA (Mrs.). A modern German Indologist, whose special study is on Sanskrit Drama, especially Bhavabhūti (q.v.).

REISCHAUER, A.K. A modern scholar, whose chief work is *Studies in Japanese Buddhism* (New York, 1917); he estimates that the 'Northern Buddhist Canon', based on Sanskrit is about one hundred times larger than the Pali Canon.

RELE, B.G. An Indologist, whose chief work *Vedic Gods as Figures of Biology* (1931) propounds the theory that the Vedic gods represent different organs of human body.

RENOU, L. A celebrated French Indologist, whose chief works are: *Bibliogoraphie Vedique* (1931; covering all the works in the Vedic field upto the date of publication), *Index Vedique* (1934-35; discussion of rare and significant Vedic words), *Etudes sur le vocabulaire au Ṛigveda* (Pondicherry, 1958; similar discussion of 35 words from *Ṛigveda*), *Grammaire de la langue Vedique* (1952; a descriptive grammar of Vedic language), *Vocabulaire du rituel Ṛigveda* (Paris, 1954), *Upanishads, Texte et traduction 'Les Upanishads'* (1943-56; studies covering 16 major and minor Upanishads), *Hymnes a Soma* (1961; French tr. of 67 Soma Hymns of *Ṛigveda*), *Religions of Ancient India* (1953), *Influence of Indian Thought on French Literature* (Adyar, 1952-53), *Hinduism* (London, 1961), *Research on the Indian Theatre Since 1890*, *Terminologie grammaticale du Sanscrit* (Paris, 1957), *La Civilization de L' Inde Ancienne* (Paris. 1950; Eng. tr. by Philip Spratt, entitled *Civilization of Ancient India*, Calcutta, 1954), *Vedic India* (Eng. tr. by Spratt, 1957), *Sanscrit et Culture L' apport de l' India a la Civilization humanine* (Paris, 1950), *L' Inde Classique* (in collaboration with Filliozat and others), *Histoire de la langue Sanscrit* (Paris, 1956), a new ed. of Ptolemy's Geography and the *Destiny of the Veda in India* (1965; Eng. tr. by Dev Rāj Chanana). In Vedic mythology, he has studied on Indra, considers the existence of a Veda prior to the formulations of various Śākhās, and is of the view that Vedic religion is a synthesis of Vedic ritualism and mythology. He is responsible, along with Bloch and Filliozat for the French tr. of the Cambodian tr. of the Buddhist Canon.

REṆUDEVĪ. A modern Sanskrit writer of *Rajānī*, a novel pub. in *Saṁskṛita Sāhitya Parishat Patrikā* (1928-29, Calcutta).

REUTER, JULIO NATHANAEL (1863-1937). A Finnish Indologist, who studied the accentuation of the Sanskrit compounds (1891) and ed. partly the *Śrautasūtra of Drāhyāyaṇa* (Pt. I, London, 1904).

REVĀPRASĀDA DVIVEDĪ. A modern Sanskrit poet, whose chief works are *Sītā-charitam* and *Yūthika* on the story of Romeo and Juliet.

REVENTLOW, C. A modern Danish Indologist, whose chief works are: *Buddhismen I dansk Litteratur* (Buddhism in Danish Literature) and *Hvad Buddha Laerte om Livets Mening* (What the Buddha taught about the meaning of life).

RHYS-DAVIDS, CAROLINE A.F. (Mrs.) (1858-1942). An English Indologist and wife of T.W. Rhys-Davids (q.v.), whose chief works are: *A Buddhist Manual of Psychology and Ethics* (Eng. tr. of *Dhamma-saṅgaṇi*, the first book of *Abhidhamma-piṭaka*), ed. of *Paṭṭhāna*, *Sākya or Buddhist Origins*, tr. of *Kaṭha-vatthu* (jointly with Aung under the title *Points of Controversy*), *Buddhist Psychology* (1924), Eng. tr. of *Mahā-Parinibhāna-sutta* (Sutta No. 16 of the *Dīgha-nikāya*), tr. of *Saṁyutta-nikāya* (with F.L. Woodward), tr. of *Therī-gāthā* (in verse under the title *Psalms of the Sisters*), tr. of *Theragāthā* (in verse under the

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title *Psalms of the Brethren*), *A Manual of Buddhism*, ed. of *Yamaka* (assisted by Cecilia Dibben; 2 Vols., 1911, 1913), *Stories of the Buddha*, ed. of *Visuddhi-magga* (2 Vols., 1920-1921), ed. of *Vibhaṅga*, re-ed. and tr. of *Khuddaka-pāṭha* (1931; under *Minor Anthologies of Pali Canon*), tr. of *Abhidhamma-saṅgaha*, *The Birth of Indian Psychology and Its Development in Buddhism*, *Outline of Buddhism: A Historical Sketch*, *Goutama, the Man* and *Wayfarers' Words* (articles on Buddhist Themes pub. posthumously).

RHYS-DAVIDS, T.W. (1843-1922). A celebrated English Indologist, who founded in 1881 the Pali Text Society, which is responsible for pub. of Pali Texts. His chief works are: Eng. tr. of *Pāṭimokkha*, of *Mahāvagga* and of *Chullavagga* (all the three jointly with Hermann Oldenberg, pub. under 'Vinaya Texts' in the Sacred Books of the East Series, Nos. 13, 17, 20), of *Dīgha-nikāya* (1899, SBE, No. 11 with Mrs. Rhys-Davids), of *Milinda-pañha* (2 Vols., 1890-94; SBE, Nos. 35, 36), of *Vinaya-piṭaka* (with Oldenberg), of *Nidāna-kathā* (under *Buddhist Birth Stories*), of *Tevijja-sutta* (under *Dīgha-nikāya*), ed. of *Sumaṅgala-vilāsinī* (with Carpenter; 1881), of *Dīgha-nikāya* (also with Carpenter), *Pali-English Dictionary* (with Wiilliam Stede), ed. of *Bhagavadgītā*, *Buddhist India* (London, 1902), *Early Buddhism* (1908), *A Manual of Buddhism*; *Buddhism, being a Sketch of the Life and Teachings of Gautama, the Buddha* (1877), *History and Literature of Buddhism* and *List of Pali MSS. in Cambridge University Library* (1883).

Rhys-Davids believed that the 'Pali' texts are much more reliable and complete than the Sanskrit works and it was on the basis of Pali sources that he sketched the life of Gautama.

RICCARDI, THEODORE. An American Indologist, whose field of study is Sanskrit literature. He at present teaches in the Columbia University.

RICE, B. LEWIS. An English Indologist, who discovered the three Mysore Minor Rock Edicts and ed. in 1889 an inscription in Śravaṇa Belgola (Mysore). He also studied Jaina manuscripts.

ṚIGVEDA. See *Veda*.

ṚIGVEDA-PRĀTIŚĀKHYA. See *Prātiśākhya*.

ṚIJUVIMALĀ. A Sanskrit comm. by Śālikanātha (q.v.) on Prabhākara's *Bṛihatī* (q.v.).

ṚIKTANTRA. A Prātiśākhya of *Sāmaveda*. See *Prātiśākhya*.

RINCHEN, B. A modern Indologist, who wrote a number of articles devoted to the Indian and Mongolian cultural relations and pub. some old Mongolian trs. of *Meghadūta*, *Kāvyādarśa* and others. In the last days of his life, he was compiling the 'Descriptive Catalogue of the Mongol Tanjur", some volumes of which had already been printed (New Delhi, 1961).

ṚISHABHA-PAÑCHĀŚIKĀ. A Prakrit work of 50 verses by Dhanapāla (q.v.) in honour of the first Tīrthaṅkara of the Jainas, Ṛishabha. After describing Ṛishabha's life-details, there is his eulogy; he has been compared to a boat in the sea of life.

RISHṬANEMI-CHARITA. See *Riṭṭhanemi-chariu*.

RITSCHL, EVA. A German Indologist, who, along with Maria Schetelich, has pub. studies on Kauṭilya *Arthaśāstra* (Berlin, 1973) and on *Vetāla-pañchaviṁśati* (Leipzig, 1979). Ritschl and Mrs. Maria Schetelich are working in the field of ancient history, evaluating the Arthaśāstra and Dharmaśāstra literature and Vedic sources.

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RIṬṬHAṆEMI-CHARIU (*Riṣṭhanemi-charita* or *Harivaṁśa-purāṇa*). An Apabhraṁśa epic by Svayambhūdeva, a Jaina poet (fl. last quarter of the 8th cent.). A Jaina version of the *Mahābhārata*, it consists of 112 *Sandhis* arranged in four *Kāṇḍas*: *Yādava-* (13), *Kuru-* (19), *Yuddha-* (60) and *Uttara-* (20). The first 92 *Sandhis*, i.e., the first three *Kāṇḍas* were unmistakably composed by Svayambhūdeva; it took him a little more than 6 years. The work, which was left incomplete by the poet, was completed by his worthy son Tribhūvana-Svayambhū. A few *Sandhis* at the end were added by Yaśaḥkīrti in about 1500. The number of *Kaḍavakas* is 1937, being calculated to be equal to 18,000 *Ślokas*.

The first *Kāṇḍa* deals with the stories of Kṛishṇa's birth, child-sports, marriage, and legends of Pradyumna and Nemi; the second narrates the birth of the Kauravas and Pāṇḍavas, their boyhood, education, their jealousy, Yudhishṭhira's playing at dice and losing everything, and the Pāṇḍavas' exile for 12 years, while the third describes the war between the Pāṇḍavas and the Kauravas and the defeat of the latter.

The poet has based his work mainly on the *Mahābhārata* and the *Harivaṁśa-purāṇa*, but here and there some alterations have been made: for example, there is no mention of piercing the fish in the *Svayaṁvara* of Draupadī, probably on account of the Jaina influence.

"In the introductory part of the *Harivaṁśa-purāṇa*, the poet admits his indebtedness to Indra, Bharata, Vyāsa, Piṅgala, Bhāmaha, Daṇḍin, Bāṇa, Harsha and Chaumuha for the diverse requisites of excellent poetry. His debt to Chaumuha is of particular interest, since it was from him that the poet derived his style of *Paddhaḍiā* metre with *Duvai* and *Dhruvaka*. Obviously Chaumuha was either the originator of this Apabhraṁśa style or he was the first to make extensive use of it. In a few old verses found prefixed to the *Pauma-chariu*, Chaumuha is praised for his excellent diction, Dantī for his charming meaning, and Svayambhū as excelling in both. We also find Chaumuha extolled for his *Goggahakahā*, and Bhadda for his *Goggahaṇa* and *Machchhaveha*. It appears that the three were the precursors of Svayambhū and they probably wrote the *Mahābhārata* story partly or fully in Apabhraṁśa poetry. Unfortunately, their works have not yet been discovered."—*HCIP IV, 217-18*. See *Chaturmukha*.

ṚITUMATĪ - VIVĀHA - VIDHI - NISHEDHA-PRAMĀṆĀNI. A Sanskrit work (Madras, 1912), which discards post-puberty marriage.

ṚITUSAṀHĀRA. A Sanskrit poem by Kālidāsa (q.v.), which consists of 153 stanzas in six cantos and is a highly poetical description of the six seasons of the year as viewed through the lover's eye.

Though the days of Summer are oppressing, nights are cool; at midnight the young delight in song and dance and wine. As the Rainy season comes, the emotion of love is kindled by the sight of the clouds which bend down to kiss the peaks of the mountains. Autumn comes like a young bride, wrapped in sugarcane and ripening Long rice; Winter's cold makes the embraces of lovers more close and tender, but Spring brings to them and to all nature new life and joy. "Perhaps no other work of Kālidāsa's manifests so strikingly the poet's deep sympathy with nature, his keen powers of observation, and his skill in depicting an Indian landscape in vivid colours." Some scholars dispute, however, Kālidāsa's authorship of the poem.

ROBINSON, RICHARD H. (d. 1970). An American Indologist, whose chief studies are: *Early Mādhyamika in India and China*, *Buddhism in China and Japan* and *The Buddhist Religion—A Historical Introduction* (California, 1970); he undertook also along with some

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of his students, a tr. of *Vajrachchhedikā*, using Sanskrit, Tibetan and Chinese sources.

ROCHER, LUDO. A modern Indologist, whose chief works are the tr. of Vardhamāna's *Daṇḍaviveka*, critical ed. of Gaṅgāditya's *Smṛitichintāmaṇi* (1976) and an article 'In Defence of Jīmūtavāhana', *JAOS* 96.1 (1976). He at presents teaches in the University of Pennsylvania, U.S.A. and specializes in ancient Hindu law and polity.

ROCHER, ROSANE. An American Indologist, who teaches in the University of Pennsylvania, U.S.A. and has contributed an article: 'W. Norman Brown, 1892-1975', *JAOS* 96.1 (1976). See *Brown, W. Norman.*

ROCKHILL, WILLIAM WOODVILLE (1854-1914). An Indologist, who made important material accessible to the scholarly world by his trs. from the Tibetan of the *Udānavarga* (London, 1883), *The Life of the Buddha* (based on the Tibetan tr. of the *Mūlasarvāstivādavinaya* (London, 1884) and the *Bhikshuṇīprātimoksha-sūtra* from the same *Vinaya* (Paris, 1886).

ROER, H.H.E. (1805-66). A German Indologist, whose chief works are: *Ṛigveda* (in part ed. and tr. 1848), *Bṛihadāraṇyakopanishad* (ed. and tr., 1849-56), *Chhāndogyopanishad* (ed.), *Taittirīya and Aitareya Upanishads* (ed.), *Īsā, Kena, Kaṭha, Praśna, Muṇḍaka Upanishads* (ed.). *Taittirīya; Aitareya, Śvetāśvatara, Kena, Iśā, Kaṭha, Praśna, Muṇḍaka* and *Māṇḍūkya Upanishads* (Eng. tr., 1851-55), *The Upanishads* (Eng. tr. 1907); these works have been pub. under the *Bibliotheca Indica Series*. He ed. also *Taittirīya-saṁhitā* of Kṛishṇa *Yajurveda* with Mādhava's Commentary (6 Vols.).

ROGERIUS, ABRAHAM (b. 1609). A Dutch Christian missionary at Pulicat near Madras, who collected information regarding Hindu mythology, religious rites, and social customs from two Brāhmaṇas who spoke Portuguese and on the basis of that information published in 1651 a book which constituted perhaps the earliest complete account of South Indian Hinduism. He is also credited with having introduced Bhartṛihari's *Śatakas* to the European reader; he rendered into Dutch 200 verses from the *Śatakas*. A first tr. into a European language, it was tr. into German and was pub. from Nuremberg in 1663; W. Caland ed. and pub. it again in 1915.

ROGERS, T. A modern Indologist, whose chief work is *Buddhaghosha's Parables*.

ROMĀ CHOUDHURY. A modern Sanskrit writer, whose chief work *Deśadīpa* (1970) is a drama on nationalistic ideology.

ROMAKA-SIDDHĀNTA. See *Pañcha-siddhāntikā*.

ROMILĀ THĀPAR. A modern scholar, whose chief work is: *Aśoka—the Decline of the Mauryas.*

ROÑNOW, KASTEN. A modern Swedish Indologist, whose chief works are: *Trita Āptya, Śvetadvīpa, Pravargya, Agnichayana and Sautrāmaṇi, Visvarūpa* and *Vedic Kratu*; his studies are mainly on Vedic words, Vedic grammar and on ancient geography.

ROODBERGEN, J.A.F. A modern Dutch Indologist, who is working on: tr. and elucidation of *Kuvalayānanda* and its comm. *Chandrikā*, tr. and elucidation of parts of Patañjali's *Mahābhāshya* (in collaboration with Prof. S.D. Joshi, Poona) and on Mallinātha's comm. on the *Kirātārjunīya* with tr. and notes. See *Joshi, S.D.*

ROSE, A. A German Indologist, in whose chief work, *Beitrage zur Kenntnis des Sivaitschen Namenglaubens nach den Puranen* (Bonn, 1934) are given some Paurāṇic texts of the

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thousand names of Śiva.

ROSEN, FRIEDRICH (1805-37). A German Indologist, who had a plan to publish the entire *Ṛigveda-saṁhitā* with Latin tr. and notes, but was interrupted by his early death. He pub. his *Ṛigveda Specimen* (1830; a specimen of Latin tr. from the *Ṛigveda*, in which he utilized Yāska, Pāṇini and Sāyaṇa), but the work he could complete during the next seven years was pub. posthumously (London, 1838). This work contains the text of the first 121 hymns of the *Ṛigveda* with Latin tr.; the exegetical notes cover the portion only up to *Ṛigveda* 1.31.6. His other works are *Corporis radicum Sanscritarum Prulusio* (Berlin, 1826) and *Radices Sanscritae* (Berlin, 1827). His tr. of the *Ṛigveda* served as the basis of Vedic philology in Europe as also gave glimpses of comparative mythology.

ROSEN, VALENTINA (Valentina Stache-Rosen; 1925-). A German Indologist, who has pub. fragments of the *Vinayavibhaṅga* of the Sarvāstivādin and of the *Saṅgītisūtra* (1959); Rosen's chief work is *Dogmatische Bégriffsreiben im ältern Buddhismus*, II (Das Saṅgītisūtra und sein Kommentar Saṅgītiparyāya), Berlin, 1968.

ROSENBERG, OTTO (1888-1919). A Russian Indologist, whose *Problemy buddhijskoj filosofi* (largely based on Vasubandhu's *Abhidharma-kośa*, Petrograd, 1918) holds that Buddhist philosophy was based on the plurality of dharmas.

ROSNYAI, DAVID. A Hungarian scholar, whose *Horologium Turcium*, compiled in the 17th cent. contains the first Hungarian version of the *Pañchatantra*. This tr., however, was not made from the Sanskrit language, but from one of the Turkish translations of the *Pañchatantra*.

ROSS, D. (1871-1940). An English Indologist, whose chief work is *Alphabetical List of Titles of Works in the Chinese Buddhist Tipiṭaka* (Calcutta, 1910).

ROST, R. (1822-96). A German Indologist, whose chief works are: *Translation of the Indian Sources of the Ancient Burmese Laws* (1850) and *A Descriptive Catalogue of Palm-leaf MSS. belonging to Imperial Library of St. Petersburg* (1852).

ROSU, ARION. A modern French Indologist, whose chief work in French is: *Les conceptions psychologiques dans les textes medicaux indiens* (1978).

ROTH, GUSTAV (1916-). A German Indologist, who specialises in Jaina and Buddhist literature; his chief works are: ed. and tr. of of *Mallī-jñāta* (1952) and ed. of *Bhikshuṇī-vinaya* of the *Mahāsaṅghika-Lokottaravādin* (1970).

ROTH, HEINRICH (1610-68). A German Christian missionary, who died at Agra and whose researches were pub. in Father Arthanasisum Kircher's *China Illustrated* (Amsterdam, 1667); he was the first European to write a Sanskrit Grammar.

ROTH, RUDOLPH (1821-95). A celebrated German Indologist, whose chief works are: ed. of Śaunaka text of the *Atharvaveda* (1850-56; jointly with Whitney; a revised ed. of this Veda was pub. by Lindenau in 1926), *Zur Litteratur und Geschichte des Weda* (Stuttgart, 1846; Eng. tr. 1880, consisting of three sections dealing with the Saṁhitā, the Prātiśākhya and the history in *Ṛigveda*; this monograph, written at the age of 25, must be said to have inaugurated the era of critical Vedic scholarship), ed. of *Nirukta* (Gottingen, 1852) of Yāska and the *Sanskrit Worterbuch* (7 Vols., St. Petersburg, 1852-75; jointly with Boehtlingk; in this dictionary are given abundant references to the vast bulk of Vedic

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literature).

Roth's view was that for the entire history of antiquity, there was perhaps nothing more important than the study of the Veda; his slogan, therefore, was 'Away from Sāyaṇa'. He insisted that the *Ṛigveda*-exegesis must seek to make the texts yield their own sense. He further emphasised that the *Ṛigveda* and the Brāhmaṇas had no direct connection and that there was a considerable gulf between the two. Through his essay 'Geschichtliches im Ṛigveda : Vasishṭhas Kamf mit Viśvāmitra' (which is the third section in his *Zur Litteratur und Geschichte des Weda*), he made the first truly critical attempt towards a historical estimate of *Ṛigveda*. He tried to establish the human-natural character of the *Ṛigveda* and spoke feelingly of the Ṛigveda-hymns with which the ancestors of the Indians, living on the banks of the seven rivers, invoked the blessings of their gods for themselves and their kinsmen and called for the help of the heavenly powers in their own battles. From his study of Vedic religion and mythology, he believed Varuṇa as the supreme god of the Āryans (before the Indians and the Iranians had separated) and identified him with Ahura Mazdah. His views on Vedic religion and mythology are contained in his collection of three essays, under the title *Zur Geschichte der Religionen*.

ROTTO,K. A German Indologist, who pub. a work on minor Vedic deities (1927).

ROUSSEL, P. A French Indologist, whose chief work is *La religion Vedique* (1909); he also completed (along with Hauvettee Besnault) the French tr. of the *Bhāgavata-purāṇa* left incomplete by Burnouf.

ROY, P.C. A modern scholar, whose chief work is *History of Chemistry in Ancient and Mediaeval India* (Calcutta, 1956).

ROY, S.B. A modern scholar, whose chief works are: *Date of Mahābhārata Battle* (1976) and *Prehistoric Lunar Astronomy*.

ROY CHOUDHARY, P.C. A modern scholar, whose chief work is *Jainism in Bihar* (Patna, 1956).

RUBEN, WALTER. A modern German Indologist, whose chief studies are: *Studien zur Textgeschichte des Rāmāyaṇa* (Stuttgart, 1936; on the *Rāmāyaṇa*), *Die Nyāyasūtras, etc.*, (Leipzig, 1928; on the *Nyāyasūtras*); he has written on the Upanishads, has analysed the *Daśakumāra-charita* from the ethnological point of view and has brought out *Uber die Literatur der vor arischen Stamme Indiens* (1952; an ethnological study of Indian aboriginal literatures). From a Marxist point of view his German publications are on Introduction to Indology (Berlin, 1954) and on History of Indian Philosophy (Berlin, 1954), a study of *Mudrārākshasa* (Berlin, 1956) and the *Arthaśāstra*. His other studies are on Kālidāsa, Kṛishṇa problem from the texts of different Purāṇas and on the Pauraṇic Line of Heroes.

Ruben has pub. several monographs on Indian history (Berlin, 1973), Indian culture (Berlin, 1978), on religion (Berlin, 1970), on philosophy (Berlin, 1971) and on poetry (Berlin, 1973).

Ruben's great aim is a comprehensive survey of social developments in ancient India within the framework of an all-embracing world history. Following on countless individual studies of social and economic problems and problems of the history of philosophy and literature, he has described in several volumes the social development of ancient India. His book on Indian cultural history (1978) contains many points of departure for further research.

RUCHAKA. Another name of Ruyyaka (q.v.).

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RUCHIDATTA. See *Vardhamāna.*

RUCKERT, F. (b. 1788). A German Indologist, whose German tr. of *Nalopākhyāna, Maitropākhyāna, Sāvitrī-upākhyāna, Gītagovinda, Amaruśataka,* etc. were collected and pub. by Glasenappa in Leipzig in 1923.

RUDRA (fl. before 5th cent.). A Prakrit poet and author of *Trailokya-sundarīkathā.*

RUDRABHAṬṬA (fl. 900-1000). A Sanskrit rhetorician and author of the *Śṛiṅgāratilaka,* a work based on Rudraṭa's *Kāvyālaṅkāra.* Divided in three chapters, the *Śṛiṅgāratilaka* deals with the *Rasas* (sentiments), the *Bhāvas* (emotions), the kind of *Nāyaka* (hero) and *Nāyikā* (heroine), the *Vipralambha Śṛiṅgāra* in its various stages, the six *upāyas* (means) of winning one's offended beloved, the other *Rasas,* and the four *Vṛittis.* Very often Rudrabhaṭṭa and Rudraṭa (q.v.) are confused, but they were two distinct authors, though, of course having remarkable similarity.

RUDRACHANDRA DEVA. See *Rudradeva.*

RUDRADĀMAN. See *Girnar Inscription.*

RUDRADEVA. Perhaps a king of Kumaon or Kūrmāchala, who is also called Chandradeva or Rudrachandradeva; he is the author in Sanskrit of *Śyainika-śāstra* (q.v.), a work on hunting and fowling.

RUDRADEVA TRIPĀTHĪ. A modern Sanskrit writer, whose chief work is *Saṁskṛita-sāhitya meṅ Śabdālaṅkāra* (in Hindi; 1972); he has ed. also a number of Sanskrit works.

RUDRADHARA (fl. earlier than 1460). A Mithilā writer on Smṛiti, son of Mahāmahopādhyāya Lakshmīdhara and younger brother of Haladhara; his Sanskrit works are: *Śrāddha-viveka* (containing full particulars about the Śrāddhas), *Śuddhi-viveka* (an exhaustive treatise on purification dealing with all its aspects), *Varshakṛitya* and *Vrata-paddhati.*

RUDRADHARA (fl. probably 14th cent.). Pupil of Chaṇḍeśvara (q.v.), his Sanskrit works are: *Śrāddha-chandrikā, Kṛitya-chandrikā* and *Vivāda-chandrikā.*

RUDRAKAVI. A Sanskrit poet, whose *Rāshṭrauḍha-kāvya* (composed 1596) narrates the history of the Bagulas of Mayūragiri (Khāndesh) and throws light on the political situation of the contemporary Deccan. In Mayūragiri, he was patronised by king Nārāyaṇa Shāh and his son Pratāpa Shāh. His prose work is *Jehaṅgīra-charitra;* his poetry is enchanting and many of his fancies are rare and original.

RUDRARĀMA (fl. 18th cent.). A Sanskrit author of *Vāda-parichchheda, Vyākhyāvyūha, Chittarūpam* and *Vaiśeshika-śāstrīya-padārtha-nirūpaṇam;* all these works are on Nyāya philosophy.

RUDRAṬA (fl. 800-850). A Sanskrit rhetorician and the author of the *Kāvyālaṅkāra,* which, in 734 verses (divided into 16 chapters), deals with all the important topics of the *Sāhitya-śāstra.* He recognises that Kāvya must have *Rasa* (sentiment), but this does not imply that he belongs to the *Rasa* school. He was essentially a writer of the Alaṅkāra school, for he defines a greater number of the figures of speech and in a more systematic and scientific manner than is done by Bhāmaha, Daṇḍin and Udbhaṭa (qq.v.). A comm. on his work was written by Namisādhu, a Śvetāmbara Jaina and pupil of Śālibhadra. This comm. mentions that Rudraṭa was also known by the name Śatānanda, and that his father's name was Bhaṭṭa Vāmukha.

RUDRAYĀMALA. A Sanskrit work on Tantra, which is particularly important for the history of medical science and chemistry in

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India.

RUEGG, DAVID SEYFORT. A modern Indologist, who, in his *La Theorie du Tathāgatagarbha et du Gotra* (Paris, 1969), has studied the doctrine of the *tāthāgatagarbha* on the basis of Indian and Tibetan materials. He at present teaches in the University of Washington.

RUG-VINIŚCHAYA. See *Nidāna.*

RUINGRUING BUNYORASA. A modern Thai scholar, who has tr. into Thai the selections from the Upanishads.

RUKMAṆI, T.S. A modern Sanskrit scholar, whose chief work is *A Critical Study of the Bhāgavata Purāṇa.*

RUKMIṆI-HARAṆA. A Sanskrit Īhāmṛiga by Vatsarāja. See *Vatsarāja.*

RUKMIṆI-KALYĀṆA. See *Vidyāchakravartin III.*

RUKMIṆI-KALYĀṆA. See *Rājachūḍāmaṇi Dīkshita.*

RUNGRAUNG. A modern Thai Indologist, who along with Likhitanon, has tr. into Thai the selections from the Upanishads.

RŪPA GOSVĀMIN (1490-1563). A Sanskrit poet, an immediate disciple of Chaitanya, whose father was Kumāra and brothers were Vallabha and Sanātana. His sixth ancestor was a Rājā of Karnat and his family was immensely rich. Rūpa and Sanātana were made the ministers of Husain Shāh, the Muslim ruler of Bengal. They met Chaitanya (1486-1533) at Gauḍa on his way to Vṛindāvana and they were so much attracted by his teachings that they became his devoted followers, gave up home to become ascetics and settled at Vṛindāvana. The task of recovering the deserted sacred sites of Vṛindāvana was accomplished through their influence.

A poet and rhetorician of high order, the poetic instinct saturated with love for Kṛishṇa was the subject of the several forms of his compositions. *Vidagdha-mādhava* (7 Acts), *Lalita-mādhava* (10 Acts), and *Dāna-keli-kaumudī* (without acts division, called *Bhāṇikā*) (qq.v.) are the devotional plays on Kṛishṇa-bhakti produced by the influence of the Chaitanya movement and inspired as they are by a refined erotico-religious character as also by scholastic learning, their interest is anything but literary; they are mainly based on the *Bhāgavata. Haṁsadūta* and *Uddhava* are poems of message, composed on the lines of *Meghadūta. Padyāvalī* (q.v.), an anthology, consists of 386 verses from over 125 authors, all the verses being devoted to Kṛishṇa and Kṛishnalīlā.

Among his other works are *Ujjvala-chandrikā* (a dialogue between Chaitanyachandra's sister Rādhā and her friend about Kṛishṇa), *Yamunā-stotra, Gandharava-prārthanā-stotra, Gaurāṅgastava-kalpataru, Kusumastabaka, Mukundamuktāvalī, Chātupushpāñjalistava; Utkalikāvallari, Laghu-Bhagavatāmṛita, Ānandamahodadhi,* and *Mathurā-mahimā. Stava-mālā* is a collection, made by Jīva Gosvāmin (q.v.) of about 60 *stotras* and *gītas* but composed by Rūpa Gosvāmin. By far his greatest work is the *Ujjvala-nīlamaṇi* (q.v,), a treatise on poetics describing classes and conditions of lovers and the several stages and modes of their affection. The work is profusely illustrated with verses, all devoted to Kṛishṇa; there are several commentries on it. Rūpa's *Nāṭaka-chandrikā* (q.v.) treats of dramaturgy, while *Harināmāmṛita* (q.v.) introduces religious elements in grammar, this grammar still in use among the Vaishṇavas of Bengal. *Bhaktirasāmṛita-sindhu* (q.v.) is another work on poetics.

RŪPĀRŪPA-VIBHĀGA. A Pali prose comm. by Buddhadatta (q.v.), dealing with such

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as *Rūpa, Arūpa. Chitta, Chetasika* etc.

RŪPA-SIDDHI. See *Dayāpāla.*

RŪPA-SIDDHI. See *Padarūpa-siddhi.*

RUPING, KLAUS. A German Indologist, whose chief work is: *Studien zur Frühgeschichte der Vedānta-Philosophie* (Wiesbaden, 1977).

RUPPAKA. Same as Ruyyaka (q.v.).

RUSTAU, HILTRUD (Mrs.). A modern German Indologist, who is working on the influence of ancient Indian philosophy on contemporary thought.

RUYYAKA (fl. *c.* 1125). A Kashmirian Sanskrit writer of works on Alaṅkāra-śāstra and preceptor of Maṅkha (q.v.). Also called Rājānaka Ruyyaka or Ruchaka and son of Rājānaka Tilaka, his works are: *Alaṅkāra-sarvasva* (q.v.), *Saṅketa* (comm. on Mammaṭa's *Kāvya-prakāśa*) and *Sahṛidaya-līlā.* Works referred to either by Ruyyaka himself or by other writers are: *Alaṅkāra-mañjarī, Sāhitya-mīmāṁsā, Alaṅkārānusāriṇī, Nāṭaka-mīmāṁsā, Harsha-charita-vārtika, Alaṅkāra-vārtika, Śrī-kaṇṭha-stava* and a comm. on Mahimabhaṭṭa's *Vyakti-viveka*; Ruyyaka is a staunch advocate of Dhvani school.

RYDER, A.W. An American Indologist, whose Eng. tr. of Kālidāsa's works, of the *Mṛich-chhakaṭika* (Harvard Oriental Series, 1905), of the *Daśakumāra-charita* (Chicago, 1927), etc. has served to popularise these Sanskrit classics among the general reading public.

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ŚABARA-BHĀSHYA. A well-known Sanskrit comm. by Śabarasvāmin (q.v.) on the *Mīmāṁsā-sūtra* (q,v.) of Jaimini.

ŚABARASVĀMIN (fl. between Ist cent. B.C. and 3rd cent. A.D.). A renowned Sanskrit author of Śabara-bhāshya, a comm. on the *Mīmāṁsā-sūtra* (q.v.).

ŚABARASVĀMIN. A comparatively modern Sanskrit author, to whom is attributed *Liṅgānuśāsana*, a grammatical work.

ŚABDA-KALPADRUMA. A celebrated Sanskrit lexicon, compiled by a few Bengali scholars, at the instance of Rājā Rādhākānta Deb of Bengal in the 19th century. In this lexicon, the words have been analysed into their base-forms and suffixes, and their genders have been determined. Then Sanskrit synonyms are noted, and, in some cases, Bengali equivalents are also given.

ŚABDA-KAUSTUBHA. A voluminous Sanskrit comm. by Bhaṭṭoji on the *Ashṭādhyāyī* (q.v.), which is mainly based on the *Mahābhāshya.* Similar in plan to the *Kāśikā,* it was completed by Bhaṭṭoji upto the fourth Āhnika of the third Adhyāya.

ŚABDA-MAṆI-DĪDHITI. A Sanskrit comm. by Raghunātha Śiromaṇi (q.v.) on the Śabdakhaṇḍa' of the *Tattva-chintāmaṇi* (q.v.) of Gaṅgeśa; it is part of the author's *Tattva-chintāmaṇi-dīdhiti.*

ŚABDĀNUŚĀSANA. A Sanskrit-Prakrit grammatical work by Hemachandra (q.v.); also called *Siddha-hemachandra* or *Haima-vyākaraṇa.* It has, like the *Ashṭādhyāyī,* 8 Adhyāyas of 4 Pādas each, the total number of Sūtras being 4500; nearly a fourth of these form the last Adhyāya dealing exclusively with Māhārāshṭrī, Śaurasenī, Māgadhī, Paiśāchī, Chūlikāpaiśāchī and Apabhraṁśa grammars. Written for Jayasiṁha Siddharāja, it mainly follows the arrangement and terminology of the *Kātantra* (q.v.) and is based on the *Śākaṭāyana-vyākaraṇa*; it omits the Vedic grammar and accents. On his *Śabdānuśāsana* the author himself has written a comm. which has come down in two recensions, short and long, called *Laghuvṛitti* and *Bṛihadvṛitti* respectively.

ŚABDĀNUŚĀSANA. Same as *Śākaṭāyana-śabdānuśāsana* (q.v.).

ŚABDA-RATNĀKARA. See *Mahīpa.*

ŚABDĀRṆAVA-CHANDRIKĀ. See *Somadeva.*

ŚABDĀRTHA-SARVASVA. A Sanskrit lexicon compiled in the 19th cent. by Paravastu

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Veṅkaṭa Raṅgāchārya of Vizagapatnam; the work has not yet been published.

ŚABDA-ŚAKTI-PRAKĀŚIKĀ. A Sanskrit work of Jagadīśa Tarkālaṅkāra (q.v.), which examines the topics of Sanskrit grammar, in accordance with the principles of Nyāya philosophy.

ŚABDASIDDHI. See *Mahādeva.*

SABHYĀLAṄKARAṆA. A Sanskrit anthology by Govindajit.

SACHCHA-SAṄKHEPA. A Pali work in verses, attributed to Chulla Dhammapāla (q.v.) generally, but the *Saddhamma-saṅgaha* ascribes it to Ānanda. Having truth as its subject matter, it is a short treatise of 387 stanzas and is divided into five sections, dealing with form, feeling, thought and miscellaneous matters like pride, indolence and *nirvāṇa.*

SACHCHIDĀNANDA ŚIVĀBHINAVA NṚSIṀHABHĀRATĪ (1878-1912). Head of the Śṛiṅgeri Śaṅkara Maṭh, he was a great Yogī and prolific composer of Sanskrit hymns, all of which are pub. in a collection *Bhakti-sudhā-taraṅgiṇī* (Sriraṅgam, 1913); he wrote also three short Advaitic tracts. Rājavallabha Śāstrī has written a Mahākāvya on him.

SACRED BOOKS OF THE EAST. See *Max-Müller.*

SADĀNANDA (fl. 15-16th cent.). A Sanskrit writer on philosophy, a disciple of Advaitānanda (q.v.) and author of *Vedānta-sāra,* which is a useful introduction to the Vedānta.

SADĀNANDA YATI (fl. 18th cent.). A Sanskrit author of *Śaṅkara-digvijaya-sāra* (on the life of Śaṅkarāchārya), a comm. on the *Bhagavadgītā* and an independent work *Pratyaktattva-chintāmaṇi.*

SADĀŚIVA BRAHMENDRA SARASVATĪ (fl. 18th cent.). A Sanskrit scholar, who on Advaita philosophy wrote: *Brahma-tattva-prakāśikā* (a comm. on the *Brahma-sūtras*), *Siddhānta-kalpavallī* (a poetic version of *Siddhānta-leśasaṅgraha* of Appayya Dīkshita), *Ātmānātma-viveka-saṅgraha, Sarva-vedānta-sāra-saṅgraha,* etc.

SADĀŚIVA DĪKSHITA (fl. 18th cent.). A Sanskrit poet of the court of king Tukkojī of Tanjore (r. 1729-35); he became an Avadhūta sannyāsī of whom miracles are told. Besides a philosophical poem, *Ātmavidyā-vilāsa,* he composed many songs of devotion. His *Gīta-sundara* on the pattern of *Gīta-govinda,* in 6 cantos is devoted to the deity Somasundara (Śiva).

SADĀŚIVAMAKHI (fl. 18th cent.). A Sanskrit writer, son of Chokkanātha and Mīnākshī and author of a rhetorical work *Rāmavarmā-yaśobhūshaṇa,* which glorifies the deeds of his patron, Rāmavarmā Kulaśekhara Vañchipāla, who ruled in Travancore in 1758-98. He wrote also a drama *Lakshmī-kalyāṇam* on the marriage of his patron.

SADAW, LEDI. An Indologist of Mandalay, Burma, whose chief work is: *A Dissertation on Yamaka part of the Abhidhamma* (London, 1913).

SADDA-BINDU. A Pali grammatical work of the Kachchāyana school, perhaps written by Kyachvā, king of Burma in the 15th century.

SADDA-LAKKHANA. See *Moggallāyana-vyākaraṇa.*

SADDA-NĪTI. A celebrated Pali grammatical work (written in 1154) by Aggavaṁsa (q.v.) or Agga-paṇḍita, a Burmese scholar. Consist-

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ing of 27 chapters of which the first 18 are called *Mahā-saddanīti* and the last nine *Chulla-saddanīti*, it is divided into three parts: *Paadamālā*, *Dhātumālā* and *Suttamālā*; Sanskrit grammatical work like *Ashṭādhyāyī* have been utilized by the author.

SADDHAMAKITTI. A Thera of Tambadīpa in Burma and author of the *Ekakkharakosa* (q.v.), a Pali dictionary. According to Geiger, he fl. *c.* 1465, while others regard him of a century later.

SADDHAMMA-PAJJOTIKĀ. A Pali comm. on *Niddesa* (q.v.) by Upasena (q.v.). The comm. lacks originality, is only a tr. into Pali of what the author met in the Ceylon commentaries and is certainly inferior to the works of Buddhaghosha or Dhammapāla (qq.v.).

SADDHAMMA-PPAKĀSINĪ. A Pali comm. on *Patisambhidā-magga* (q.v.) by Mahānāma.

SADDHAMMA-SAṄGAHA. A Pali work in prose and verse, by Dhammakitti (q.v.), which describes the history of Buddhism from the holding of the Buddhist Councils in India down to the 14th cent., when it was written.

SADDHAMMASIRI. A Thera, who is the author of a Pali grammar *Saddatthabhedachintā*; his date is uncertain.

SADDHAMMOPĀYANA. A Pali poem in 629 verses, composed in 13th or 14th century. It deals with the various topics and the ethical doctrines of the Buddhist religion and is similar in content, though not in form, to the *Telakaṭāha-gāthā* (q.v.); the manner of discussion is learned and the style restraineds, imple and charming.

SADDHARMA LAṄKĀVATĀRA. See *Laṅkāvatāra*.

SADDHARMA-PUṆḌARĪKA. A Sanskrit work of the Buddhist Mahāyāna school, written in about A.D. 200 in verse and prose. It glorifies the Buddha and the ideal of the Bodhisattva.

SADDHATISSA, H. A modern Indologist, who has pub. *The Birth-stories of the Ten Bodhisattas and the Dasa bodhisattuppatti-kathā* (ed. with tr.; 1975).

SADDHATTHA-BHEDA-CHINTĀ. A Pali grammatical work of the Kachchāyana school, written by Thera Saddhammasirī.

SADHALE, S S. A modern scholar, who has pub. *Upanishad-vākya-mahākośa* (1940-41).

SĀDHU ŚARAṆA MIŚRA. A modern Sanskrit poet of Darbhaṅgā, who has produced in 20 cantos his kāvya on Gāndhijī called *Śrimad-Gāndhi-charitam*.

SADUKTIKARṆĀMṚITA (*Sūktikarṇāmṛita*). A Sanskrit anthology compiled by Śrīdharadāsa (q.v.), in 1205; it is divided into five Pravāhas (streams) or parts, which have various Vīchis (waves), i.e., sections, each Vīchi containing five stanzas. It consists of 2380 stanzas; the number of poets and works cited is 485.

SADYOJYOTI (fl. prior to 8th cent.). Perhaps a Kashmirian, and author in Sanskrit of *Nareśvara-parīkshā*, *Bhoga-kārikās*, *Paramoksha-kārikās*, commentaries on *Rudra-tantra* and *Svāyambhuva-tantra*, epitomes of these Tantras entitled *Tattva-saṅgraha* and *Tattva-traya*.

SAENG. A modern Thai scholar, who has tr. into Thai the *Bhagavadgītā*, the *Nāṭyaśāstra* (upto the 27th Adhyāya), the *Bṛihatsaṁhitā* of Varāhamihira and the episode of the killing of Kaṁsa, the *Kaṁsavadhopakhyāna*, from *Bhāgavata-purāṇa*.

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SĀGARANANDIN (fl. 10th cent.). A Sanskrit writer and author of the *Nāṭaka-ratnakośa* (q.v.) or *Nātaka-lakshaṇa-ratnakośa*, a work on dramaturgy, strictly following the *Nāṭyaśāstra* (q.v.). He seems to have written another work, a play, named *Jānakī-haraṇa* (on the abduction of Sītā by Rāvaṇa).

SAHASRABUDDHE, C.R. (fl. 20th cent.). A Sanskrit poet, whose *Kākadūta* (Dharwar, 1917), is a humorous poem; in his *Chāha-gītā*, Tea has been elevated to be worthy of a Gītā.

SĀHIB KAULA. A Sanskrit author of a number of philosophical and devotional works, *Devīnāma-vilāsa* being his chief devotional poem. Son of Kṛishṇa Kaula and Buddhi, he appears to have been a Kashmirian Śaiva; his date is uncertain.

SAHIBRAM. Chief Paṇḍita of king Raṇavīra Singh of Kāshmīr (ascended 1857) and author in Sanskrit of several works, his chief work being a comm. on *Pañchasāyaka*, on erotics.

ŚAHIDULLAH, M. A scholar, whose chief works are the ed. of *Dohākośa* (Paris, 1928) of Kaṇha and Saraha, and 'Māgadhī, Prakrit and Bengali' (*Indian Historical Quarterly*, 1925).

SĀHITYA-DARPAṆA. A celebrated Sanskrit work on poetics by Viśvanātha (q.v.), which, like *Kāvya-prakāśa*, is written in the form of Kārikā and Vṛitti but is more simple and less controversial in style than the *Kāvya-prakāśa* and *Rasa-gaṅgādhara* (qq.v.). Divided into ten chapters dealing with poetics and dramaturgy, the first chapter discusses the definition of poetry, while the next one deals with the definitions of a sentence and a word and the three Vṛittis (powers) of a word. Chapter 3 contains a full disquisition on *rasas*, *bhāvas* and other cognate topics, while the following chapter deals with the two divisions of Kāvya (i.e., Dhvani and Guṇībhūtavyaṅgya) and their sub-divisions. Chapter 5 establishes the existence of Vyañjanā while the next one gives a full and complete treatment to the science of dramaturgy; the next two chapters deal respectively with Doshas and Guṇas of Kāvya. Chapter 9 describes the four styles of composition, while Śabdālaṅkāras and Arthālaṅkāras are exhaustively treated in the last chapter.

The work treats of all the aspects of the science of rhetorics in a thorough-going and exhaustive manner in a simple and flowing style. "The magnitude of Viśvanātha's contribution to poetics, compiler though he was, has been lessened to a certain extent by the comparison of *Sāhitya-darpaṇa* with the *Dīpikā* of Chaṇḍidāsa, which shows that Viśvanātha was considerably indebted to the latter especially with regard to the views which were hitherto held to be his own." —*HCIP,VI, 486*.

According to *Sāhitya-darpaṇa*, Rasa is the soul of poetry.

SAHṚIDAYA. See *Dhvanikāra*.

SAHṚIDAYĀLOKA. Same as *Dhvanyāloka* (q.v.).

SĀHU, L.N. A modern scholar, whose chief work is *Jainism in Orissa* (in Hindi; Aliganj, 1959).

SAINT HILAIRE, J.B. See *Berthelemy Saint-Hilaire, J.*

SAKAKI, R. (fl. early 20th cent.). A Japanese scholar, whose chief pub. is the ed. of *Mahāvyutpatti*.

SAKALAKĪRTI. See *Harivaṁśa-purāṇa*.

ŚĀKALA-SAṀHITĀ. See *Veda* (*Ṛigveda*).

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ŚĀKALYA. Referred to in the *Ashṭādhyāyī* (q.v.), he is an ancient Sanskrit grammarian and Vedic scholar, who is believed to have revised the Vedic texts and written their Padapāṭhas.

ŚĀKALYAMALLA (*alias* Mallāchārya or Kavimalla). A Sanskrit poet, son of Mādhava and a staunch Advaitist. He was defeated in debate by Nāyanāchārya (q.v.) at the court of Singabhūpāla, who ruled at Rachakoṇḍa about 1330. It is said that urged by Rāma in a dream, he composed the poem, *Udāra-Rāghava* (relating the story of the entire *Rāmāyaṇa*) in 18 cantos, of which only 9 are now extant. The work is composed in a highly artificial style.

ŚĀKAPŪṆI. An ancient Sanskrit writer of *Nirukta*, as quoted by Yāska (q.v.).

ŚĀKAṬĀYANA (fl. 9th cent.). A Jaina Sanskrit grammarian, whose main work is the *Śākaṭāyana-śabdānuśāsana* (q.v.), which, however, has little originality, though once it seems to have attained very high popularity, not only among the Śvetāmbara Jainas for whom it was composed, but also among other authors. Śākaṭāyana composed his *Amoghavṛitti* in honour of his patron, king Amoghavarsha, the great Rāshṭrakūṭa king, who r. between 814 and 878.

ŚĀKAṬĀYANA-ŚABDĀNUŚĀSANA (or-*vyākaraṇa*). A Sanskrit grammatical work, written by Śākaṭāyana and compiled in the reign of Amoghavarsha (814-78). Consisting of four chapters of four Pādas each, the total number of Sūtras being about 3200, it does not deal with Vedic grammar. It is influenced by the *Chāndra-vyākaraṇa* and *Jainendra-vyākaraṇa*, while many of its Sūtras are the same as in *Ashṭādhyāyī* (qq.v.) or slightly changed; there is a commentary on this work.

SAKHĀRĀMA ŚĀSTRĪ BHĀGAVATA. A modern Sanskrit poet of Satārā, whose chief works are: a Mahākāvya (1951; on Rāni Ahalya Bāi of Indore), a tr. of *Jñāneśvarī* from Marathi into Sanskrit and an account of his travels in Koṅkan (1924).

ŚAKTIBHADRA. A Sanskrit dramatist, who was a native of Deccan and is held in high esteem in Malabar. His play *Chūḍāmaṇi* (or *Āścharya-chūḍāmaṇi*; q.v.), regarded by some as the oldest South Indian drama, is known to the Sakyars, professional players of Malabar, along with some of the plays (*Abhiśeka* and *Pratimā-nāṭaka*) attributed to Bhāsa with which it exhibits similar peculiarities of dramaturgy. Tradition says that he was a pupil of Śaṅkarāchārya, likely of the 8th or 9th century. The *Pratijñā-yaugandharāyaṇa*, ascribed to Bhāsa is believed by some scholars to have been written by Śaktibhadra under the title *Unmāda-vāsavadattā*, referred to by Śaktibhadra himself as a work of his. The *Viṇāvāsavadattā* (q.v.), which is anonymous and incomplete, is regarded by some as the lost *Unmāda-vāsavadattā*; the drama *Chūḍāmaṇi* is based on the *Rāmāyaṇa*.

ŚĀKUNTALA. A Sanskrit drama in 7 Acts by Kālidāsa (q.v.), the best known work of the poet and one of the best not only in Sanskrit literature, but in the literature of the world. The play, which is available in many recensions (of which four, viz., Bengali, Devanāgarī, Kashmiri and South Indian are generally distinguished) has its full title *Abhijñāna-śākuntala*.

The prologue leads up to the picture of the king Dushyanta in swift pursuit of an antelope entering the hermitage of Kaṇva; the king alights from his chariot to pay his respects to Kaṇva but the latter is absent. There the king hears Priyaṁvadā and Anusūya joking with Śakuntalā who is troubled by a bee and ask her to seek the help of the king. From the maidens he elicits the tale of Śakuntalā's

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birth and that she is intended to be married to a suitable groom. At this time both Śakuntalā and Dushyanta fall desperately in love; the king gives orders for the hunt to end, sends back the army and Vidūshaka to the capital but he himself stays back and secretly marries Śakuntalā. The maidens report that the king has left after his secret marriage with Śakuntalā and that in her sadness she forgets to receive properly the wrathful ascetic Durvāsā who has cursed her to be forgotten by her lover but may recollect at the sight of a ring, which the king has given her in token of their union. A heavenly voice in forms Kaṇva at the moment of his return to the hermitage of the secret marriage and of Śakuntalā's approaching maternity; he decides to send her under escort to the king. Then follows a scene of intense pathos; the aged hermit unwillingly parts with his beloved foster-daughter with words of advice for her future life, and Śakuntalā is desolated to leave him, her friends, and all that she has loved at the hermitage.

Under the malign influence of the curse, the king does not recognize his secretly-married wife and cannot receive her; the hermits reprove him and insist on leaving her, refusing her the right to go back with them, since her duty is by her husband's side. The king's priest is willing to give her the safety of her house till the babe be born, but a figure in female shape appears and bears Śakuntalā away, leaving the king filled with wonder. It is reported that policemen have arrested a fisherman accused of theft of a royal ring found in a fish which he has caught; it is Dushyanta's ring which Śakuntalā had dropped earlier while bathing *en route* to the king's palace. The sight of the ring reminds the king of his marriage with Śakuntalā and grief and repentance overcome him. From his despair the king is awakened by the screams of the Vidūshaka roughly handled by Mātali, Indra's charioteer, who has come to take the king as the gods need his aid for battle. Dushyanta is revealed victorious and is travelling with Mātali in a divine car to Hemakūṭa, where dwells in the place of supreme bliss the seer Māricha with his wife. Here the king sees a gallant boy pulling up a young lion to the terror of two maidens; they ask the king to intervene who feels a pang as he thinks of his sonlessness. To his amazement he learns that this is no hermit's son, but his own; Śakuntalā is revealed to him in the dress of an ascetic. Māricha crowns their happiness by making it clear to Śakuntalā that her husband was guiltless of the sorrow inflicted upon her; thus the separated lovers are united.

The story of Śakuntalā is found in the *Mahābhārata* (I. 62-69) as also in the *Padmapurāṇa* (Sūrya-khaṇḍa), but the dramatist has made several changes in the original and has also added some new characters and incidents. Thus, for example, while the *Mahābhārata* shows Kaṇva as having gone out merely for fetching flowers, etc., Kālidāsa sends him, on a plausible ground, further away, thus postponing his return to the hermitage to an indefinite future. Similarly, in the original we find Śakuntalā herself narrating the story of her birth to the king and later on bargaining with him before accepting his suit. Kālidāsa, with his dramatic instinct, has made Anusūya, a friend of Śakuntalā, narrates Śakuntalā's past (and that too with proper decorum), while the idea of bargaining has been altogether dropped, only to give an exquisitely charming picture of the working of love in the heart of a young innocent maiden. The curse of the wrathful Durvāsā, the loss of the ring, the scene of the fisherman and the concluding portion of the play which charms the audience by creating alternately an atmosphere of suspense and relief, are the products of Kālidāsa's genius (some scholars think that Kālidāsa is indebted to the story of the *Kaṭṭhahārī-jātaka* for the idea of the ring); by these dramatic touches, Kālidāsa has rescued his hero and heroine from the crudities under

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which they labour in the original. He also gives a fine portrait of an ideal king in Dushyanta, and a bewitchingly transporting picture of the life of a truly Indian maiden in all the three important stages. The Indians praise particularly the fourth Act when Śakuntalā leaves the hermitage for her husband's house; a loving sympathy with Nature forms the background of this play in which Kālidāsa has also displayed his mastery in delineating sentiment, his wonderful skill in characterization, construction of plot, and creating dramatic situations, as well as his great lyrical gifts. The dramatic power and poetic beauty of this unique work have elicited the highest praise and admiration from Goethe and other scholars all over the world. Goethe finds in it 'the young year's blossoms and the fruits of its decline' and the 'earth and heaven combined in one name' (i.e., Śakuntalā).

SAKURIKAR, D.T. A modern writer, who tr. from Marathi into Sanskrit Moropant's *Kekāvali* under the title *Girvāna-kekāvali* (Bhor, 1946).

ŚĀLĀTURĪYA. Name of Pāṇini (q.v.).

SALETORE, B.A. A modern scholar, whose chief works are: *Mediaeval Jainism* (Bombay, 1936), a study on the identity and life of Śūdraka, *India's Diplomatic Relations with the East* (1960), *A History of the Guptas* (Poona) and *Ancient Indian History and Culture*.

ŚĀLIBHADRA-CHARITA. A Sanskrit Mahākāvya, treating of the legend of Śālibhadra in 7 cantos, composed by Dharmakumāra, a Jaina poet, in 1277; the work was revised by Pradyumna Sūri and supplied with all the subtleties of ornate poetry. The story terms itself a Dāndharma-kathā, "a narrative about the religious duty of giving alms", and also a Dānāvadāna," "story of notable deeds of alms-giving". Numerous sayings, maxims on morality and practical wisdom, are inserted into the narrative; the subject-matter of the legend is as follows:

In his former incarnation, Śālibhadra, the son of a poor widow, is a shepherd boy named Saṅgama, who delights in giving himself up to religious meditations while minding the flocks. On a feast-day he sees that delicious food is being prepared in all the houses, and he asks his mother to prepare a festive meal for him too; with great difficulty the poor woman succeeds in preparing a meal of this kind. However, before Saṅgama eats it, there comes an ascetic who is just about to break his fast, and the boy gives him the meal which has been prepared for himself (according to the Jaina faith, it is the most meritorious form of alms-giving to offer food to an ascetic after his fast). In consequence of this good deed, Saṅgama is reborn in Rājagṛiha as Śālibhadra, the son of Bhadrā and Gobhadra, endowed with incomparable beauty and all virtues. When he reaches manhood, his father selects 32 beautiful virgins as his wives, and he leads a happy life. His father Gobhadra becomes an ascetic, dies the voluntary death by starvation, and reaches heaven. As a god, he procures immense wealth for his son Śālibhadra so that "as rich as Śālibhadra" has become proverbial. One day, however, after seeing king Śreṇika who, in spite of all his power, is nevertheless only an ordinary mortal, he becomes enlightened, and becomes a Pratyekabuddha. He repairs to the teacher Dharmaghosha, who instructs him in the religion, and finally, after he has renounced the world, he is reborn as a god in heaven.

ŚĀLIGRĀMA SHĀSTRĪ (fl. early 20th cent.). A Sanskrit scholar, who wrote a comm. on *Sāhitya-darpaṇa*.

ŚĀLIHOTRA. See *Aśvaśāstra*.

ŚĀLIKANĀTHA (fl. perhaps 7th cent.). A Bengali Sanskrit scholar, whose epithet was

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'Gauḍa-mīmāṁsada'; his chief works are: *Ṛijuvimalā* (a comm. on the *Bṛihatī*; q.v., of Prabhākara) and *Prakaraṇa-pañchikā* (a popular manual of the Prabhākara system).

ŚĀLIVĀHANA-KATHĀ. A Sanskrit collection of tales, partly in prose, by Śivadāsa (q.v.), which deals with the life of king Śālivāhana.

SĀLUVĀBHYUDAYA. A historical Sanskrit poem by Rājanātha II (q.v.), which seems to have been composed in *c.* 1480. In 13 cantos, the poem describes the achievements of Sāluva Narasiṁha, the general of the kings of Vijayanagar, and his ancestors. As there is no mention of Narasiṁha's rule at Vijayanagar, it appears that the poem was composed while he was only a Viceroy with his seat of Government at Chandragiri.

SĀLUVA NARASIṀHA (d. 1493). A Sanskrit poet, who was king? (r. 1456-86) of Vijayanagar of the second dynasty and patronised many a poet and scholar. He is regarded as the author of *Rāmābhyudaya* (on the life of Rāma) in 24 cantos, though in the colophon to the fifth canto, the author is stated as Sonādrinātha and the work is called *Mahānāṭaka-agarajāṭa-kāvya.*

SAMAÑÑAPHALA-SUTTA. Second Sutta of *Dīgha-nikāya* (q.v.).

SAMANTABHADRA (fl. 1st half of 8th cent.). A Digambara Jaina Sanskrit philosopher-poet, whose chief works are: *Bṛihat-svayambhū-stotra* or *Chaturviṁśati-jina-stavana* (a hymn in praise of all the 24 Jinas), a comm. on Umāsvāmin's Sanskrit work, *Tattvārthādhigama-sūtra* (the Introduction to this comm. is entitled *Devāgama-stotra* or *Aptamīmāṁsā*, in which the Jainistic philosophy of Syādavāda is explained), *Yuktyanuśāsana* (a philosophical work) and *Ratnakāraṇḍa-śrāvakāchāra*, also called *Upāsakādhyayana* (a manual of morals for the lay adherent in 150 Sanskrit verses).

SAMANTA-KŪṬAVAÑÑANĀ. See *Vedeha.*

SAMANTA-PĀSĀDIKĀ. A Pali comm. on *Vinaya-piṭaka* (q.v.) by Buddhaghosha (q.v.); it is a voluminous work, containing, apart from the comm. itself, vast material for portraying the social, geographical, political, religious and philosophical life of ancient India. Law considers, however, this work and *Kaṅkhāvitaraṇi* (a comm. on the *Pātimokkha*) to be of another Buddhaghosha, though this view is refuted by others.

SAMARĀDITYA-KATHĀ. See *Samarāichcha-kahā.*

SAMARĀICHCHA-KAHĀ (*Samarāditya-kathā*). A religious tale (Dharmakathā) in Prākṛit prose by Haribhadra (fl. 2nd half of 8th cent.); the work is divided into 9 parts, which describes the cycle of nine lives through which the hero Samarāditya and his antagonist have to pass in succession as a result of their actions. Apart from the main story, it contains many popular legends by way of corroboration or illustration; the author's object is to teach the tenets of Jainism. An abstract of the work was made by Pradyumna in A.D. 1214 in the *Samarāditya-saṁkshepa.* The work is composed "in a simple and fluent narrative prose rarely interspersed with long descriptive passages in the ornate style of the Sanskrit writers. Here and there it contains short and long metrical passages usually in the Gāthā metre, but wrltten in a slightly more artificial style than that of the prose." —*HCIP, IV, 208.*

SĀMARĀJA DĪKSHITA. A Sanskrit dramatist and author of *Śrīdāma-charita* (a drama) and *Dhūrtanartaka* (a Prahasan); his date is uncertain.

SAMARĀṄGANA-SŪTRADHĀRA. A Sans-

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krit work on architecture, ascribed to Bhojadeva (11th cent.).

SAMARASEKARA, W.A. A modern Indologist, whose chief work is pub. of *Dīgha-nikāya* (Colombo, 1904).

ŚĀMASHĀSTRĪ. See *Shāmashāstrī*.

SĀMASHRAMĪ, SATYAVRATA. A Vedic scholar, whose chief works are: ed. of *Sāmaveda* with Sāyaṇa Bhāshya (5 Vols., 1871-78) and with a Bengali tr. (1867-74), ed. of Mādhyandin text of Vājasaneyi-saṁhitā of Śukla *Yajurveda* together with the comm. of Mahidhara and his own Bengali tr. (1874-88), ed. Kāṇva-saṁhitā of Śukla *Yajurveda* (text only; 1940), ed. of *Aitareya-brāhmaṇa* (4 Vols., 1895-1906; pub. in Bibliotheca Indica) with the Sāyaṇa Bhāshya, ed. of *Ārsheya-brāhmaṇa* of *Sāmaveda* with Sāyaṇa Bhāshya, ed. of *Mantra-brāhmaṇa* and of the *Vaṁśa-brāhmaṇa* (both of *Sāmaveda*) and their Bengali trs. (1890 and 1892 respectively) and ed. of *Śatapatha-brāhmaṇa* (Mādhyandin) with complete Sāyaṇa Bhāshya (9 Vols., 1899-1911). His *Aitareyālochanam* (1906), is a critical study of *Aitareya-brāhmaṇa* while *Niruktālochanam* discusses critically on various aspects of topics mentioned in the *Nirukta* and includes a note on Yāska.

SAMAVĀYAṄGA. See *Aṅgā*.

SĀMAVEDA. See *Veda*.

SĀMAVIDHĀNA-BRĀHMAṆA. See *Brāhmaṇa*.

SAMAYA-MĀTṚIKĀ. A Sanskrit poetical work in 8 chapters by Kshemendra (q.v.), which describes how a young courtesan Kalāvatī traps a rich young man. Dealing with the snares and trickeries of harlots, the work gives clever instructions to novices in the profession; it also throws a good light on the social conditions of Kashmir in those days.

SAMAYA-SĀRA. A Prakrit work on 414 verses, ascribed to Kundakunda (q.v.), which deals with the quintessence of Jaina doctrines; the work is full of spiritual fervour; on it there are comms. by Prabhāchandra and Amritachandra.

SAMAYASUNDARA (fl. *c.* 1630). Author of *Gāthā-sāhasrī* (q.v.), an anthology of earlier poets, partly in Sanskrit and partly in Prakrit.

SAMBANDHA-CHINTĀ. A Pali grammatical work by Saṅgharakkhita (q.v.) dealing with Pali syntax.

SAMBANDHA-VĀRTIKA. A Sanskrit work on Advaita Vedānta, which is the introductory part of Sureśvarāchārya's *Bṛihadāraṇyakopanishad-bhāshya-vārtika*, and a metrical comment on Śaṅkarāchārya's *Bṛihadāraṇyakopanishad-bhāshya*. Written in 1148 verses, it seeks to set forth the relation (*sambandha*) between two sections of the Veda, viz., *Jñānakāṇḍa* and *Karma-kāṇḍa*: hence called *sambandha-vārtika*.

SĀMBAŚIVA ŚĀSTRĪ, K. (1879-1946). A Vedic scholar, who ed. *Ṛiksaṁhitā* (1929) with the comms. of Skanda and Mādhava; the work has been pub. under Trivandrum Sanskrit Series. Curator of the Trivandrum Manuscript Library, he ed. mumerous works and composed five works in Sanskrit.

SĀMBA-UPAPURĀṆA. An Upapurāṇa in Sanskrit didicated to the cult of the Sun. See *Upapurāṇa, Purāṇa*.

ŚAMBHU (fl. 11th cent.). A Sanskrit poet, who was a devotee of Śiva and a poet of the court of king Harsha (1089-1101). He is the author of the *Rājendrakarṇapūra* (q.v.), a historical kāvya, glorifying his patron Harsha; his *Anyoktimuktālatā-śataka* is a collection of 108 stanzas. Vallabhadeva in his *Subhāshi-*

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tāvalī (q.v.) quotes verses only from the former work. The poet appears to have travelled all over India and frequently refers to Malabar and South India.

SAṀHITOPANISHAD-BRĀHMAṆA. See *Brāhmaṇa.*

SAMMATITARKA-SŪTRA. A work on Jaina Logic in Prākṛit by Siddhasena, which consists of about 167 Gāthās divided into three chapters and is an important work on ancient Jaina Nyāya.

SAMMOHA-VINODANĪ. A Pali comm. by Buddhaghosha (q.v.) on *Vibhaṅga* (q.v.).

SAMOZVANTSEV, A.M. A modern Russian Indologist, whose chief work in Russian: 'The Theory of Land Property in Ancient India' (1978) discusses the theory of land property in Ancient India.

SAMPŪRṆĀNANDA, DR. A Sanskrit scholar, whose chief works are: *Chidvilāsa* (1950), a comm. called *Śrutiprabhā* on the *Vrātyakāṇḍa* of the *Atharvaveda*, *Yogadarśana* and *Gaṇeśa* (both studies).

SAṀSKṚITA-SĀHITYA-VIMARŚA. See *Dvijendranātha Śāstrī.*

SAṀSTĀRA. See *Saṁthāra.*

SAṀTHĀRA. See *Pāinna.*

SAMUNDRABANDHA. See *Ravivarman.*

SAMUDRAMANTHANA. A Sanskrit Samavakāra by Vatsarāja (q.v.).

SAMUDRA-TILAKA. See *Jagaddeva.*

SAṀVARTA. One of the twenty traditional writers of original Smṛiti; his work is not extant; his date is also uncertain.

SAMYAKTVA-KAUMUDĪ. A collection of Sanskrit tales of Jaina origin, perhaps written in 15th century. Openly propagandist in nature, it illustrates by different tales how to obtain true religion (*samyaktva*); its author is unknown.

SAṀYUTTA-NIKĀYA See *Sutta-piṭaka.*

SAṆAKŪMĀRA-CHARIU (*Sanatkumāra-charita*). See *Ṇemiṇāha-chariu.*

SANATKUMĀRA-CHARITA. See *Śrīchandra. Saṇakumāra-chariu.*

SANATKUMĀRA-VĀSTUŚĀSTRA. A Sanskrit work on śilpaśāstra or architecture; its date and author are unknown.

SANĀTANA GOSVĀMIN (fl. early 16th cent.). Brother of Rūpa Gosvāmin (q.v.), who came under the direct influence of Chaitanya, and became one of the venerable Gosvamins of Vṛindāvana. A high official at the court of a Mohammedan ruler, his celebrated Sanskrit work is *Bṛihat-bhāgavatāmṛita* (q.v.). Some scholars believe that he is the real author of well-known *Hari-bhaktivilāsa* (q.v.) and fathered it on Gopāla Bhaṭṭa.

SANĀTANA TARKĀCHĀRYA. See *Nandana Miśra.*

SANDAHL-FORGUE, S. A modern Swedish Indologist, who has pub. a book on *Gītagovinda* (Stockholm, 1977).

SANDESA-KATHĀ. A Pali work, written mostly in prose, which contains detailed discussions on Anuruddha's *Abhidhammattha-saṅgaha* and Thera Sumaṅgalasāmi's *Abhidhammattha-vibhāvanī* (qq v.), etc. It mentions such kingdoms as Suvaṇṇabhūmi, Kamboja, Chīna, etc.; relations between Ceylon and Burma are discussed in detail.

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SANDEŚA-RĀSAKA (*Saṁneha-rāsaka*). An Apabhraṁśa lyric poem by Abdur Rehmān (q.v.), the only non-religious Apabhraṁśa work of the Rāsa type, assigned to the 12th century.

Consisting of 223 stanzas, divided into three sections called *Prakramas*, the first section contains the poet's biographical account, the second deals with the pitiable plight of a woman in separation from her husband, her entreaties to a traveller for carrying her message from Vijayanagara or Vikramapura (in old Jaisalmer State) to her husband who has gone to Khambhālā to earn riches but has not cared to return for years, while the third depicts the six seasons and the misery of a love-lorn lady in them. The portrayal of sentiments is vivid and natural and common experience is found reflected in the picture of the various seasons.

SANDESARA, B.J. A modern scholar, whose chief works are ed. of *Mallapurāṇa* (with R.N. Mehta), of *Rāma-śataka* (with Muni Punyavijaya; 1965), of *Saṅkha-parābhava-vyāyoga* (1965) and of *Gaṅgādāsa-pratāpa-vilāsa-nāṭaka* by Gaṅgādhara (1973; with Amritlal M. Bhojak).

SANDHYĀKARA-NANDIN (fl. 11th cent.). A Sanskrit poet, who called himself Kalikāla-Vālmīki; he composed the *Rāma-charita* (q.v.), a historical poem, which simultaneously narrates the stories of Rāma, son of Daśaratha and the poet's patron, Rāmapāla, king of Bengal. An inhabitant of Puṇḍravardhana in north Bengal, he completed the poem in the 11th cent. during the reign of Madanapāla of Bengal.

SANGAVE, V.A. A Jaina scholar, whose chief work is *Jaina Community* (Bombay, 1958).

SAṄGHADĀSA. See *Vasudeva-hiṇḍi*.

SAṄGHARAKKHITA (fl. 13th cent.). A Pali author of *Sambandha-chintā* (a work on Pali syntax), *Subodhālaṅkāra* (on Pali poetics) and *Vuttodaya* (on Pali metrics).

SANGHARAKSHITA BHIKSHU (1925-). A modern scholar, whose chief works are: *A Survey of Buddhism* (1957) and *The Three Jewels*.

SANGHASENA SINGH (1933-). A modern scholar, whose chief work is *Sphutartha Srighanachara-saṅgraha-tīkā*, which is a study of Jayarakshita's comm. on *Srighanachara-saṅgraha*.

SAṄGĪTA-DĀMODARA. A Sanskrit work in five chapters by Śubhaṅkara (q.v.), dealing with dance, drama and music. A very popular work among the Vaishṇavas of Bengal, it seeks to explain music and dramaturgy as originating from Kṛishṇa (Dāmodara). It is mostly a compilation work.

SAṄGĪTA-DARPAṆA. A Sanskrit work on the northern school of Indian music, written in *c.* 1625 during the reign of Jahaṅgir, by Dāmodara (q.v.); it is based on the *Saṅgīta-ratnākara* and *Rāga-vibodha* (q.v.).

SAṄGĪTA-MAKARANDA. A Sanskrit work on music in two parts, *Saṅgīta* and *Nṛitya*, of four chapters each and attributed to the sage Nārada; its available text may be assigned to the 11th century. It mentions two divisions of Rāgas, principals and their wives, and classifies musical sounds into five kinds.

SAṄGĪTA-MAKARANDA. A Sanskrit work by Veda, which describes the later forms of modern dancing as influenced by European and Mohammedan art.

SAṄGĪTA-PĀRIJĀTA. A well-known Sanskrit work on the northern system of Indian music by Ahobila (q.v.) in the 17th century.

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Recognising 29 Śrutis and giving 122 Rāgas, it describes for the first time the twelve Svaras in terms of the length of the string of the Vīṇā. It was tr. into Persian by Dīnānātha in 1724.

SAṄGĪTA-RĀJA. A Sanskrit work on dramaturgy, music and dance by Kumbha or Kumbhakarṇa (q.v.), which is divided into five chapters. The first chapter deals with dramaturgy and dramatic expression, and the fifth with Rasa, where heroes, heroines, and sentiments are discussed. The treatment of vocal music (*gīta*) and musical instruments (*vādya*) in the second and third chapters is thorough and exhaustive; the fourth chapter deals with dressing, gesticulation and dance (*nṛitya*).

SAṄGĪTA-RATNĀKARA. A Sanskrit work on dance and music, both vocal and instrumental, by Śārṅgadeva (q.v.), which in its seven chapters, is considered as the most authoritative work on the subject; it not only embraces the views of all ancient writers, but also contributes original definition and discussion. It deals with musical notes, melodies, technical terms, measures of time, musical instruments, dancing, acting, etc.

SAṄGĪTA-SAMAYASĀRA. A Sanskrit work on music by Pārśvadeva (q.v.), which discusses all aspects of music in nine *adhikaraṇas*.

SAÑJAMA-MAÑJARĪ. An Apabharṁśa didactic poem in 35 Apabhraṁśa *dohās* by Mahesara Sūri, probably composed before 1309; the subject-matter is that self-control is the means to salvation. The importance of the work lies in it that it is an exhaustive exposition containing copious quotations from Sanskrit, Prakrit and Apabhraṁśa works.

SANKALIA, H.D. A celebrated modern scholar, whose chief works are: *Prehistory and Proto-history in India and Pakistan* (Bombay, 1964), *Prehistory of India* and *Pre-Historic Art in India* (Durham, 1978).

ŚAṄKARA (fl. 8th cent.). See *Śaṅkarāchārya.*

ŚAṄKARA. A Sanskrit writer of Gauda (Bengal), who bore the title 'Āgamāchārya'. His *Tārā-rahasya-vārttika*, a Tantric treatise, explains the mode of worshipping Tārā with special reference to the method of initiation and purification. He fl. In 16th century.

ŚAṄKARA BĀLAKṚISHṆA DIXIT. See *Dixit, Śaṅkara Bālakṛishṇa.*

ŚĀṄKARA-BHĀSHYA. A celebrated Sanskrit comm. by Śaṅkarachārya on *Brahma-sūtra* (q.v.).

ŚAṄKARĀCHĀRYA (788-820). A celebrated philosopher, who founded the Advaita (non-dualistic) school of Vedānta philosophy. Born at Kāladi on the Western Coast, he belonged to the Nambudri sect of Brāhmaṇas of Malabar; he was a pupil of Govinda and is said to have mastered Vedic learning quite early in life. According to tradition, he renounced the world at an early age, became a recluse and established four Mutts, one each at Sriṅgeri in Mysore in the South, Puri in the East, Dvāraka in the West and Badarīnāth on the Himālayas. He is said to have died at Kedāranāth in the Himālayas at the age of 32. He is the author of *Bhāshya* (comm.) on the *Vedānta-sūtra*; he wrote comms. also in Sanskrit, on ten Upanishads, viz., *Īśā, Kena, Kaṭha, Praśna, Muṇḍaka, Māṇḍūkya, Aitareya, Taittirīya, Chhāndogya* and *Bṛihadāraṇyaka*; he commented also on the *Bhagavadgītā*. Also attributed to him are the following works: *Advaitānubhūti, Āgamaśāstra-vivaraṇa, Aparokshānubhūti* (q.v.), *Ātmabodha* (q.v.), *Ātma-jñānopadeśa, Ātmānātmā-viveka, Ātmopadeśa-vidhi, Chidānanda-stavarāja* or *Chidānanda-daśaślokī, Daśa-ślokī* (same as

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Chidānanda-daśaślokī), *Dṛigdṛiśya-prakaraṇa*, *Gauḍapādīya-bhāshya* (same as *Āgamaśāstra-vivaraṇa* above), *Hastāmalaka*, *Laghu-vākya-vṛitti*, *Mantraśāstra*, *Mohamudgara*, *Pañchīkaraṇa-prakriyā*, *Prauḍhānubhūti*, *Sarvadarśana-siddhānta-saṅgraha* (q.v.), *Śataślokī* (q.v.), *Tattvopadeśa*, *Upadeśa-sāhasrī*, *Vākya-vṛitti*, *Vivekachūḍāmaṇi*; the poems *Ānandalaharī* and *Saundarya-laharī* (qq.v.) are also ascribed to Śaṅkarāchārya.

'The most striking feature of his philosophy, however, as he wrings it out of the *sūtras* of Vedānta, is his extreme monism which makes Brahman alone real and the self and the world of things only an appearance, and illusion of the finite mind in its state of ignorance. All that we see around us and all that we feel, consist of such stuff as dreams are made of—a stupendous *Māyā* or *Illusion*. Brahman, the one Ultimate Reality, is only an existence, without any qualities by which it could be described. Brahman is pure consciousness; not a subject knowing an object, for there is nothing other than Brahman of which Brahman could be conscious. In our ordinary knowledge there is the relation between a subject that knows and an object that is known. In Brahman's consciousness, however, such a relation was not possible; for, there was nothing that could be an object of thought to Brahman. And the *Māyā*, by which a world of things and selves was fabricated, was neither an existence nor a non-existence and was, therefore, indescribable.' —*HCIP, IV, 359.*

ŚAṄKARADEVA PĀṬHAK (fl. early 20th cent.). A Sanskrit scholar of Gurukula Vṛindāvana, who rendered the *Satyārtha Prakāśa* of Dayānanda Sarasvatī (q.v.) into Sanskrit.

ŚAṄKARA DIKSHITA (d. 1780). A Sanskrit writer, who was son of Bālakṛishṇa; he is the author of *Gaṅgāvatāra-champū* (a work dealing with the descent of the Ganges), *Śaṅkara-cheto-vilāsa-champū* (describing the life of the Benares king Chet Singh) and *Pradyumna-vijaya* (a drama, written on the occasion of the coronation of Sabhāsandara, grandson of Chhatrasāla of Bundelkhaṇḍa).

ŚAṄKARA-DIGVIJAYA. A Sanskrit biography of Śaṅkarāchārya, acribed to Mādhavāchārya (q.v.). See *Śaṅkara-vijaya*.

ŚAṄKARA MIŚRA (fl. 16th cent. ?). A Sanskrit writer on philosophy and author of *Upaskāra*, a comm. on *Vaiśeshika-sūtra*, which is of some importance.

ŚAṄKARAN. A modern scholar, whose chief work is *Suśruta's Contribution to Surgery*.

ŚAṄKARAN, C.R. A modern linguist, whose chief works are: *Process of Speech* (1963) and *Phonemics of Old Tamil* (1951).

ŚAṄKARA NĀRĀYAṆA (fl. 9th cent.). A famous astronomer of Kerala, who lived under the patronage of king Ravivarmā Kulaśekhara of Mahodayapuram. His comm. on the *Laghubhāskarīya* of Bhāskarāchārya, known as *Śaṅkaranārāyaṇīyam*, mentions about an observatory established at that time in Kerala.

ŚAṄKARASENA (fl. 16th cent.). Author of the Sanskrit *Nāḍi-prakāśa* (q.v.), a medical work.

ŚAṄKARA-VIJAYA. A Sanskrit biography of Śaṅkarāchārya, also called *Śaṅkara-digvijaya*, ascribed by some to Ānandagiri, a disciple of Śaṅkara or to Mādhavāchārya.

ŚAṄKARA-VIJAYA. See *Vidyāraṇya*.

ŚAṄKHA. One of the twenty traditional writers of original Smṛiti and author in Sanskrit of *Śaṅkha-smṛiti* and a *Śaṅkha-dharma-sūtra*, the existence of which is proved by

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quotations in later works; *Śaṅkha-likhita-smṛiti*, a joint work of Śaṅkha and Likhita and a *Laghu-śaṅkha-smṛiti* are extant. A *Śaṅkha-likhita-dharmasūtra* is known from citations in later treatises. Śaṅkha's *Dharma-sūtra* is assigned by P.V. Kane to the conjectural period between 300 B.C. and A.D. 100; according to the *Mahābhārata*, Śaṅkha and Likhita were brothers. See *Likhita*.

ŚAṄKHADHARA KAVIRĀJA (fl. early 12th cent.). A Sanskrit dramatist and author of the *Laṭakamelaka* ("Conference of Rogues"), a farcical play in 2 Acts in which is described the conference of rogues at the house of a go-between Danturā, for winning the favour of her daughter Madanamañjarī. The rogues represent a number of types, each labelled with a particular foible, indicated by their very names; the drama was composed during the reign of Govindachandra of Kanauj.

ŚĀṄKHĀYANA (KAUSHĪTAKI-ĀRAṆYAKA). See *Āraṇyaka*.

ŚĀṄKHĀYANA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

ṢĀṄKHYA-KĀRIKĀ. A Sanskrit treatise on Sāṅkhya philosophy by Īśvarakṛishṇa (q.v.), which teaches to get rid of the three kinds of suffering, viz., *Ādhvātmika*, *Ādhi-bhautika* and *Ādhi-daivika*; cessation of suffering is liberation according to this work. The *Kārikā* with a comm. was tr. into Chinese; the work has been commented upon by Gauḍapāda and Vāchaspati Miśra (qq.v.).

SĀṄKHYA-PRAVACHANA-BHĀSHYA. A Sanskrit comm. by Vijñānabhikshu (q.v.) on the *Sāṅkhya-sūtra* (q.v.); it endeavours to minimise the distinction between Sāṅkhya and theistic Vedānta, which Vijñānabhikshu regards as genuine Vedānta.

SĀṄKHYA-PRAVACHANA-SŪTRA. Same as *Sāṅkhya-sūtra* (q.v.).

SĀṄKHYA-SĀRA. A Sanskrit work by Vijñānabhikshu (q.v.), which is a brief introduction to Sāṅkhya philosophy.

SĀṄKHYA-SŪTRA. A philosophical Sanskrit work, traditionally ascribed to Kapila (q.v.), also called *Sāṅkhya-pravachana-sūtra*. Though regarded as the first work on Sāṅkhya philosophy, its available text is assigned to the 14th century. Consisting of 6 chapters, the first three explain the Sāṅkhya principles, the fourth gives illustrative stories, the fifth refutes rival views and the sixth chapter rounds off the discussion with a recapitulation. See *Sāṅkhya-kārikā*.

SĀṄKHYA-TATTVA-KAUMUDĪ. A Sanskrit philosophical work by Vāchaspati Miśra (q.v.), which is a lucid exposition of Sāṅkhya philosophy.

ŚĀṄKHYĀYANA-GṚIHYA-SŪTRA. See *Gṛihya-sūtra*.

ŚĀṄKHĀYANA-ŚRAUTA-SŪTRA. See *Śrauta-sūtra*.

SAṄKSHEPA-ŚĀRĪRAKA. A Sanskrit philosophical work by Sarvajñātman (q.v.), in which is given a metrical summary of Śaṅkarāchārya's *Bhāshya* on the *Brahma-sūtra* (q.v.).

SAṄKSHIPTA-SĀRA. A Sanskrit grammatical work by Kramadīśvara (q.v.), which in its last (8th) chapter deals with Prakrit grammar, generally following Vararuchi. Popular in Western Bengal, it is an abridgment of the *Ashṭādhyāyī*, but omits certain rules of Pāṇini and lays down rules under definite topics. Modelled perhaps on Bhartṛihari's *Mahā-bhāshya-dīpikā*, its illustrations have been taken from the *Bhaṭṭi-kāvya* (q.v.); it is regarded as a grammar of Jaumara school. The *Saṅkshipta-sāra* was revised by Mahārājadhirāja Jumaranandī, the most celebrated writer of the Jaumara school.

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ŚAṄKUKA. A Sanskrit poet and author of the *Bhuvanābhyudaya*, a historical poem, describing the battle of Mamma and Utpala (*c.* 850); the work has not come to light as yet. Śaṅkuka is also famous for his interpretation of the renowned *Rasa-sūtra* of Bharata, his interpretation being known as *Anumiti-vāda.*

SANSKRIT STUDIES IN THE G.D.R.: TRADITIONS, RESULTS, TASKS. Published on the occasion of the IVth World Sanskrit Conference of the I.A.S.S. 1979, its part I gives reports of the work done in the German Democratic Republic, while its Part II gives Bibliography (1949—1978/1979).

SANSKRIT-WORTERBUCH. See *Otto Böhtlingk* and *Rudolph Roth.*

ŚĀNTIDEVA (fl. 7th cent.). A Buddhist philosopher, poet and author in Sanskrit of *Bodhicharyāvatāra* (a philosophical and didactic poem) and *Śikshā-samuchchaya* (a philosophical work; qq.v.). Traditionally, he is represented as son of a king.

ŚĀNTI-ŚATAKA. A Sanskrit didactic-poetical work in four chapters, ascribed to Śilhaṇa (q.v.); it concerns relief from remorse, rise of true knowledge, instructions about duty and attainment of Brahman.

ŚĀNTI-ŚATAKA. A Sanskrit work by Ashṭāvakra.

ŚĀNTINĀTHA-CHARITA. See *Devachandra.*

ŚĀNTI SŪRI (d. 1039). A Jaina Prakrit poet and author of the *Jīva-viyāra* (q.v.) in 51 Āryā verses, a work discussing the nature of beings after dividing them into various classes. He wrote an exhaustive comm. on the important and popular canonical work, the *Uttarādhyayana.*

ŚĀNTI SŪRI. A Jaina Prakrit poet and author of the *Pṛithvī-chandra-charita* (A.D. 1104) in 7,500 verses, describing the life of a Jina.

SANTUCCI, JAMES A. A modern Indologist, who has produced a tr. with Notes of the *Amṛitanāda-upanishad.*

SĀNYAL, J.M. A Sanskrit scholar, who tr. into English prose the *Bhāgavata-purāṇa* (2 Vols., 1973), with index of proper names and words.

SAPTA-PADĀRTHĪ. One of the earliest Sanskrit guide-books to Vaiśeshika philosophy written by Śivāditya (q.v.). Earlier than that of Gaṅgeśa (q.v.). it presents the Nyāya and Vaiśeshika principles as parts of one whole.

SAPTAŚATĪ. Same as *Gāthā-saptaśatī* (q.v.).

SAPTATIKĀ. A Prakrit work on the doctrine of Karman; it consists of 70 verses by Chandramahattara and 19 by Devendra Sūri.

ŚĀRADĀ RĀNĪ. A modern scholar, whose chief work is *Buddhist Tales of Kashmir in Tibetan Woodcuts.*

ŚĀRADĀ-TILAKA. A well-know Tantric work in Sanskrit by Lakshmaṇa Deśika, written about the 11th century. Dealing chiefly with mantra, yantra and magic, it begins with a theory of creation and the origin of human speech.

ŚĀRADĀTANAYA (fl. between 1175 and 1250). A native of North India, son of Bhaṭṭa Gopāla and grandon of Kṛishṇa; he is the author in Sanskrit of *Bhāva-prakāśa* (or, *-prakāśikā* or-*prakāśana*; q.v.), a work on poetics. The author is a staunch follower of the Rasa school, according to which Rasa is the soul of poetry, whereas the other principles: Guṇa, Rīti, Alaṅkāra, etc. are mere sub-

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sidiaries.

SARAHA (Sarahapā; fl. 7th-10th cent.). A Vajrayāna Siddha poet, who is reputed to be the author of 32 works in Sandhā-bhāshā, a language very close to Apabhraṁśa. Among his works, the *Dohā-kośa*; is very popular. As a matter of fact, Saraha heads those Vajrayāna Siddha poets, who composed their works in *Dohā* in the *Sandhā-bhāshā* prominent Siddha poets are: Kaṇha, Śavara and Lui. Bagchi (q.v.) has ed. the *Dohākośa* and *Charyāgītikośa*.

ŚARAṆADEVA (fl. end 12th cent.). A Buddhist Sanskrit grammarian and author of the *Durghaṭa-vṛitti*, a grammar dealing with the difficult passages of Pāṇini's text, written under the guidance of Sarvarakshita. He was a poet in the court of king Lakshmaṇasena of Bengal.

SĀRA-SAṄGAHA. A Pali compendium dealing with the Buddhist doctrine, by Siddhattha, a pupil of Buddhappiya (q.v.); it was written between 1275 and 1325.

SĀRA-SIDDHĀNTA-KAUMUDĪ. A Sanskrit grammar, which is an abridgment made by Varadarāja (q.v.), of the *Siddhānta-kaumudī* (q.v.).

SĀRASVATA-PRAKRIYĀ. See *Anubhutisvarūpāchārya*.

SĀRASVATA-VYĀKARAṆA. A Sanskrit grammatical work, ascribed to Narendrāchārya (q.v.), which in a clear and short form discusses the entire field of grammar in 700 Sūtras, after leaving of course the Vedic portion and accents. Perhaps written at the instance of the Muslim rulers of the day, this work originated in the 13th century. Tradition makes an ascetic Anubhūtisvarūpāchārya, the author of the Vārtikas to this grammar and that the original Sūtras were revealed to him by the goddess Sarasvatī.

SARASVATĪ BĀLĪ. A modern Sanskrit scholar, whose chief work is *Bṛihaspati in the Vedas and Purāṇas* (1978).

SARASVATĪ CHENNAKEŚAVAN. A modern scholar, whose chief work is *Concepts of Indian Philosophy*.

SARASVATĪ-KAṆṬHĀBHARAṆA. A Sanskrit work on poetics by Bhoja (q.v.), which, in its five chapters, is chiefly a compilation in an encyclopaedic manner, from earlier treatises, especially from the *Kāvyādarśa* (q.v.) of Daṇḍin. Apparently following *Agni-purāṇa*, Bhoja regards Upamā, Ākshepa, Samāsokti, and several others as figures of speech, both of Śabda and Artha; Bhoja further develops the definition of poetry given in this Purāṇa by expressly adding Rasa among its essential characteristics. He enumerates six Rītis: Vaidarbhī, Pañchālī, Gauḍīyā, Āvantikā, Lāṭīyā, and Māgadhī. He raises all six Pramāṇas of Jaimini to figures of speech, and looks upon even Guṇas and Rasas as Alaṅkāras. Though speaking of eight Rasas, his way of treatment shows that he looked upon Śṛiṅgāra as the only Rasa, which he has expressly stated in his *Śṛiṅgāra-prakāśa* (q.v.).

SARASVATĪ-VILĀSA. A famous Sanskrit *Smṛiti* digest, which consists of two parts and occupies an important position, next to *Mitākharā* (q.v.) in matters of Hindu Law in South India. It is a comprehensive digest of civil and criminal law; the work was compiled by an assembly of Paṇḍits, who were invited by Pratāparudradeva (r. 1497-1540) of Gajapati dynasty, who ruled at Cuttack.

SARAT CHANDRA DĀSA. A scholar, whose chief works are: *Indian Pandits in the Land of Snow* (Calcutta, 1893), *Rigvedic India* (1921), *Economic History of Ancient India* (1925), *Tibetan-English Dictionary* (Calcutta, 1902;

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reprint 1979) and *An Introduction to the Grammar of the Tibetan Language*. He was one of the first scholars who emphasised Indian contributions to Tibet as early as 1893.

SĀRATTHA-DĪPANĪ. A Pali comm. on the *Samanta-pāsādikā* (q.v.) by Sāriputta, composed during the reign of Parākramabāhu I (1153-86).

SĀRATTHA-PPAKĀSINĪ. A Pali comm. on *Saṁyutta-nikāya* (q.v.) by Buddhaghosha (q.v.), which sheds a flood of light on the everyday life in India and Ceylon.

SĀRĀVALĪ. See *Kalyāṇavarman*.

ŚĀRIPUTRA-PRAKARAṆA. A Sanskrit Prakaraṇa (drama) in 9 Acts by Aśvaghosha (q.v.), a contemporary of king Kanishka (78-106); it is also called *Śāradvatī-putra-prakaraṇa*.

The story describes the events which lead up to the conversion to Buddhism of the young Maudgalyāyana and Śāriputra by the Buddha himself. Śāriputra has an interview with Aśvajit, then he discusses the question of the claims of the Buddha to be a teacher with his friend, the Vidūshaka, who raises the objection that a Brāhmaṇa should not accept the teaching of the Buddha, a Kshatriya. Śāriputra repels the objection by reminding his friend that medicine aids the sick though given by a man of inferior caste. Maudgalyāyana greets Śāriputra, inquiring of him the cause of his glad appearance and comes to know of his reasons; the two together go to the Buddha, who receives them and who foretells that they will be the greatest of his disciples in knowledge and magic power. The drama ends with a philosophic dialogue between Śāriputra and the Buddha, which includes a polemic against the belief in the existence of a permanent self. It terminates in the praise of his two new disciples by the Buddha, and a formal benediction.

The *Śāriputra-prakaraṇa* is the oldest extant Sanskrit drama; it has its own importance since in its formal aspect, Aśvaghosha follows most the rules laid down in the *Nāṭya-śāstra* (q.v.) for the composition of a *Prakaraṇa*.

The manuscript of this drama (also containing fragments of two other dramas) was discovered at Turfan in Central India.

SĀRIPUTTA (fl. 12th cent.). A Buddhist Pali author of *Vinaya-saṅgaha* (q.v.), *Sāratthadīpanī* (q.v.), a comm. on the *Samanta-pāsādikā* (q.v.) and of *Līnattha-pakāsanā*, a comm. on the *Papañcha-sūdanī* (q.v.).

SĀRIPUTTA. See *Dhammavilāsa*.

ŚĀRĪRAKA-MĪMĀṀSĀ-BHĀSHYA. A Sanskrit comm. by Rāmānuja (q.v.) on the *Brahma-sūtra* (q.v.).

ŚĀRĪRAKA-MĪMĀṀSĀ. Same as *Bhāskara-bhāshya* (q.v.).

SARKAR, R. An Indian scholar, who is engaged in research in Netherlands on *Kumārasambhava*—a study of its philosophical symbolism, and on the poetic evolution of the Urvaśī myth from the Vedic period to the modern age.

SARMĀ, ĀRYENDRA. A modern Sanskrit writer, who has pub. a poem 'Murāri Murli' and a one-act play, *Sabarisaparya*. He has also ed. *Paṇḍitarāja-kāvya-saṅgraha* of Jagannātha (Hyderabad, 1958).

ŚARMĀ, B.N. KRISHṆAMŪRTI. A scholar, whose chief work is *A History of the Dvaita School of Vedānta and its Literature* (Bombay, 1960).

ŚARMĀ, D.S. A Sanskrit writer, who for exposition of Gandhian philosophy, employed the time-honoured form of Sūtras in his

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Gāndhī-sūtra (Madras, 1938, 1946); the Sūtras here are glossed by citations in English of passages from Gāndhījī's own writings and speeches.

ŚARMĀ, V.V. (fl. 20th cent.). A modern Sanskrit writer, who presented abridged versions of Bāṇa and Subandhu's works.

ŚĀRṄGADEVA (fl. 1st half of 13th cent.). Son of Soḍhala and grandson of Bhāskara, his ancestors belonged to Kashmir. Author of Sanskrit *Saṅgīta-ratnākara* (q.v.), an exhaustive and authoritative work on dance and music, he was a protégé of the Yādava king Singhana, who r. at Devagiri in South India from 1210 to 1247. The author describes himself as the Auditor-General of the above king.

ŚĀRṄGADHARA. A Sanskrit poet, who is famous for his anthology, *Śārṅgadhara-paddhati* (q.v.) compiled in 1363; he is also the author of an Apabhraṁśa kāvya, *Hammīrarāso* (q.v.). He was son of Dāmodara, grandson of Rāghava and great-grandson of Hammīra Bhūpati of Śākambhāri country.

ŚĀRṄGADHARA. Author in Sanskrit of *Śārṅgadhara-saṅgraha* (q.v.), an Āyurvedic work.

ŚĀRṄGADHARA-PADDHATI. A celebrated Sanskrit anthology compiled in 1363 by the poet, Śārṅgadhara (q.v.).

It consists of 4689 verses, some by the collator, divided in 163 sections; the number of authors and works cited is about 300. H.D. Sharma has prepared "An Analysis of the Authorities quoted in the *Śārṅgadhara-paddhati*" (*Annals of Bhandarkar Oriental Research Institute, XVIII. 77-84*). The work also contains several Apabhraṁśa verses.

ŚĀRṄGADHARA-SAṀHITĀ. See *Śārṅgadhara-saṅgraha.*

ŚĀRṄGADHARA-SAṄGRAHA. A Sanskrit work on Āyurveda, compiled by Śārṅgadhara (q.v.) and is also called *Śārṅgadhara-saṁhitā.* The work, divided into sections and further sub-divided into chapters, describes medicines not against diseases but classes as Svarasa, Kvātha, Kalka, Chūrṇa, Guḍikā, etc. Methods of purification and calcination of metals are also mentioned. The use of opium and quicksilver in medicine and of pulse for diagnosis, are found in this work.

SAROJ DEEKSHĀ VIDYĀLAṄKAR (1946-). A Sanskrit scholar, whose chief study is on etymology of *Aitareya* and *Taittirīya Brāhmaṇas*, in Hindi.

SARPHOJĪ. Mahārājā of Tanjore (r. 1712-27), the second son of Ekojī, and a Sanskrit writer. His *Kumārasambhava-champū* describes the story of the birth of Kumāra, the war-god; he also compiled an anthology. *Rāghava-charita*, a poem on the story of Rāma, is attributed to him, but it was actually written by Anantanārāyaṇa (q.v.). King Sarphojī is remembered as a preserver of Sanskrit literature; he collected and preserved Sanskrit manuscripts in an organised library in the palace of Tanjore, named Tanjore Mahārājā Sarphojī Sarasvatī Mahal Library.

SARŪP. See *Lakshmaṇ Sarūp.*

SARVA-DARŚANA-SAṄGRAHA. A Sanskrit work attributed to Mādhava, Sāyaṇa or jointly to both of them, which deals with the system of philosophy arranged from the point of view of relative error. The schools of philosophy are: Chārvāka, Bauddha, Jaina, Rāmānuja, Pūrṇaprajña, four Śaiva schools, Vaiśeshika, Nyāya, Pūrvamīmāṁsā, a grammatical school ascribed to Pāṇini, Sāṅkhya, Yoga and finally Vedānta; some scholars are of the opinion that the chapter on Vedānta is a later addition.

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SARVA-DARŚANA-SIDDHĀNTA-SAṄGRAHA. A Sanskrit philosophical work, ascribed to Śaṅkarāchārya, though it might have been written by someone else; the work deals with the six orthodox schools of philosophy, the philosophy of Vedavyāsa, the Lokāyatika, the Jaina system, and the four schools of Buddhist philosophy. The Vedānta appears to be the author's own system.

SARVAJÑĀTMAN (fl. 9th cent.). A Sanskrit writer on Vedānta, the pupil of Sureśvara and the author of the *Saṅkshepa-śārīraka* (q.v.), which is only an epitome of Śaṅkara's Bhāshya on the *Brahmasūtra*.

SARVĀNANDA (fl. perhaps 12th cent.). A Bengali Brāhmaṇa and author in Sanskrit of *Ṭīkā-sarvasva*, a famous comm. on *Amara-kośa*.

SARVĀNANDA. A Sanskrit author of *Sarvollāsa* and other Tantric works; his date is uncertain.

SARVĀNANDA. A Jaina Sanskrit author of *Jagaḍu-charita*, a historical poem in praise of a Jaina layman, who helped his countrymen during the disastrous famine of 1256-57.

SARVĀNUKRAMAṆĪ. A Sanskrit work ascribed to Kātyāyana, which, though literally meaning 'catalogue of all things', gives in the form of Sūtras, the first words of every Ṛigvedic hymn, then the number of verses, the name and family of the Ṛishi, to whom the hymn is ascribed, names of deities to whom single verses are addressed and the metre or metres in which the hymn is composed. There is a Kashmirian recension of this work. See *Vedāṅga* (Śikshā).

ŚARVAVARMAN (or Sarvavarman). Perhaps a portégé of king Sātvāhana (Ist cent.?) and author in Sanskrit of the celebrated grammatical work *Kātantra* (or, *Kaumāra* or *Kalāpa*; q.v.); the story goes that he made the king proficient in Sanskrit within six months.

SĀSANA-VAṀSA. A Pali work in 10 chapters, composed in 1861, dealing with the history of Buddhism in India upto the third Buddhist Council in Ceylon and other lands; there is a detailed treatment of Buddhism in Burma.

SASSETTI, FILIPPO (1540-88). An Italian missionary in Goa (1583-88), who was the first European to study Sanskrit; he undertook to tr. into Italian the Sanskrit medical work, *Rājanighaṇṭu* and suggested a certain kinship between the two languages.

ŚĀSTRĪ, B.R. A Sanskrit poet, whose *Maṇi-mañjarī* (1962) is a collection of poems.

ŚĀSTRĪ, K.L.V. (fl. early 20th cent.). A Sanskrit writer, who, along with P.P.S. Śāstrī tr. into Sanskrit Macdonell's account of Vedic literature from his *History of Sanskrit Literature* (Pālghāt, 1927). He also presented in prose narrative the dramas of Bhāsa, Kālidāsa and others. Author of three farces: *Līlā-vilāsa* (Pālghāt, 1935), *Chāmuṇḍā* and *Nipuṇikā* (all dealing with social problems), he composed the *Mahātmā-vijaya* (Pālghāt, 1949) on the tragic end of Mahātmā Gāndhī.

ŚĀSTRĪ, P.P.S. See *Śhāstrī, K.L.V.*

ŚĀSTRĪ, P.S. A Thai scholar, who is an Indian immigrant to Thailand. He has tr. into Thai the *Kāvyālaṅkāra* of Vāgbhaṭa. His other works are: *Experience and Reality* and *Indian Theory of Aesthetics*.

ŚĀSTRY, K. A modern scholar, whose chief works are: *Lights on the Veda* (Madras, 1948) and *Further Lights: The Veda and the Tantra* (Madras, 1951).

ŚĀSTRY, M.P.L. See *Bhoganātha*.

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ŚĀŚVATA. A Sanskrit lexicographer and author of the *Anekārtha-samuchchaya* (q.v.); he was perhaps contemporaneous with Amara (q.v.), and fl. before the 8th century.

ŚATADŪSHAṆĪ. A polemical Sanskrit work by Vedānta Deśika (q.v.), which attacks Advaita philosophy.

ŚATAKA. A Prakrit work by Devendra Sūri on the doctrine of Karman.

ŚATAKATRAYA. A Sanskrit collection of *Nīti, Vairāgya* and *Śṛiṅgāra Śatakas* by Bhartṛihari (q. v.).

The *Śatakas* deal with the general aspects of the above three topics i.e., wise conduct, indifference to worldly enjoyment and love, and contain sage advice on general conduct of life couched in memorable words. The *Nītiśataka* seeks to inculcate worldly wisdom, and incidentally denounces material pleasure and love; the *Vairāgya-śataka* points out the hollowness of love and happiness and contains valuable instructions about practical life, while the *Śṛiṅgāra-śataka* depicts the various stages of love, happiness caused by love and its consequence. The works are good specimens of fine and forceful poetry; the texts of these *Śatakas* vary with different versions.

ŚATĀNANDA (fl. Ist half of 11th cent.). Author in Sanskrit of *Bhāsvatī* (q.v.), an astronomical work; he appears to have been different from Śatānanda, father of Abhinanda (q.v.).

ŚATAPATHA-BRĀHMAṆA. See *Brāhmaṇa.*

ŚATĀRTHAKĀVYA. A Sanskrit poem by Somprabhāchārya (q.v.), composed in 1177.

In this work, a single verse is interpreted in a hundred ways; at the beginning of its comm., he has written five verses, in which he has given an index to the hundred explanations intended by him. After giving the meanings of the 24 Tīrthaṅkaras of the Jaina religion, he has given the explanations of the Vedic deities, like Brahmā, Nārada, Vishṇu and others and at the end he has brought out references to his contemporaries, like Vādidevasūri and Hemchandrāchārya. After this, at the extreme end, he has elucidated references to himself, concluding with a short *praśasti* in five verses written on himself by some disciple of his.

ŚATAŚLOKĪ. A Sanskrit didactic tract in 101 *Sragdharā* verses, attributed to Śaṅkarāchārya (q.v.); it contains the principles of the Vedānta.

ŚATAŚLOKĪ. A Sanskrit medical work by Vopadeva (q.v.), which deals with powders, pills, etc.

ŚĀTĀTAPA. One of the twenty traditional writers of original Smṛiti: several Smṛiti works in Sanskrit including the *Karmavipāka* are ascribed to him. There are references to *Vriddhaśātātapa* and *Bṛihat-śātātapa*; his date is uncertain.

SĀTAVALEKAR, ŚRĪPĀDA DĀMODHARA (1867-1968). A celebrated Vedic scholar, who started the Svādhyāya Maṇḍala at Aundh in 1918 for critical studies of the Vedas, etc. but in 1948 had to shift to Pārdi, Gujarat. His chief works are: the Hindi explanation of *Ṛigveda* (1945-52), an exposition in Hindi of *Atharvaveda* (1958) and its Marathi tr. in 1960, Hindi tr. of *Sāmaveda*, ed. of Śukla *Yajurveda-saṁhitā*, several mantra collections: *Agni-devatā-mantra saṅgraha, Aditiḥ, Ādityāścha-mantra-saṅgraha, Aśvinau-devatā-mantra-saṅgraha* (also with Hindi comm.), *Ushā-devatā-mantra-saṅgraha* (also with Hindi comm.), *Marud-devatā-mantra-saṅgraha, Rudra-devatā-mantra-saṅgraha, Viśvedevā-mantra-saṅgraha, Daivata-saṁhitā* (deity-wise mantra-saṅgraha from the four Vedas), *Vāyu-devatā, Vasishṭha Ṛishi kā Darśana* (based on the

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seventh Maṇḍala of *Ṛigveda*),*Go-jñāna-kośa* (also with Hindi tr.), *Veda-parichaya* and a Hindi comm. on *Īśopanishad*. For an easy learning of Sanskrit, he issued a series of text-books. With the help of Veda-pāthīs and other scholars, he is responsible for the pub. of the authoritative texts of all the four Vedic Saṁhitās with Anukramaṇīs, etc.

ŚAṬHAKOPA (fl. 15th cent.?). A Sanskrit dramatist and author of *Vāsantikā-pariṇaya*, a drama, describing the marriage of Ahobila Narasiṁha with a wood-nymph Vāsantikā.

SATIS CHANDRA VIDYĀBHŪSHAṆA. See *Vidyābhūshaṇa, S.C.*

SATTAPAKARAṆA. Same as *Abhidhamma-piṭaka*.

SATTASAĪ. Same as *Gāthāsaptaśatī* (q.v.).

SATYA BHUSHAṆ YOGĪ (1917-). A Sanskrit scholar, whose chief works are the Hindi ed. of *Nighaṇṭu-Nirukta* (based on Lakshmaṇ Sarūp's edition) and *Veda-samullāsa* (with Hindi and Eng. tr.).

SATYA DEV CHOUDHARY (1920-). A writer on poetics, whose chief works are: *Rudraṭa-praṇita Kāvyālaṅkāra* (1965), *Essays on Indian Poetics*, *Bhāratīya Kāvya Śāstra* (1974) and *Bhārātīya Śailī-vijñāna* (1979).

SATYADEVA VASISHṬHA. A modern Sanskrit writer of Jhajjar, Rohtak, whose chief work *Satyāgrahanīti-kāvya* is on Gāndhījī's Satyāgraha.

SATYADHARMA TĪRTHA. A Sanskrit scholar of Dvaita school, who was a contemporary of Peshwa Bāji Rao II (1795-1818); he wrote glosses on *Tattvasaṅkhyāna* and *Bhāgavata* (qq.v.) and commentaries on *Vishṇu-tattva-nirṇaya* and on a part of Vālmīki's *Rāmāyaṇa*, besides writing *Nityasaṁsāri-linga-bhaṅga*, a theological work.

SATYADHYĀNA TĪRTHA (1913-42). A Dvaita Vedantic Sanskrit writer and the Pontiff of the Uttaradi Maṭh, whose chief works are: *Chandrikā-maṇḍana* (against the criticisms of Rāmasubba Śāstrī), *Brahma-sūtra-vimarśa* and *Advaita-bhrānti-prakāśa*.

SATYAKĀM VARMĀ (1926-). A Sanskrit scholar, whose chief works are: *Saiddhāntika Bhāshā Vijñān* (1972; Hindi version of *Introduction to Theoretical Linguistics by John Lyons*), ed. with Eng. and Hindi trs. of *Vākyapadīyam* (Brahmakāṇḍa) of Bhartṛihari (1970), *Vyākaraṇa-kī Darśanika Bhūmikā* (in Hindi, on the philosophy of grammar according to Bhartṛihari, 1971) and a Hindi treatise on the origin and development of Sanskrit grammar; his works in English are: *A Companion to Contemporary Sanskrit* (ed., 1973) and *Studies in Indology* (1976).

SATYAKĀMA VIDYĀLAṄKĀR (1905-). A modern Vedic scholar, who has done Eng. tr. of *Ṛigveda* (1979 ff; Vols. I-VIII; in collaboration with Satya Prakash); his other work is *Vaidika-vandanā gīta* (a Vedic anthology).

SATYAKETU VIDYĀLAṄKĀR (1903-). A scholar, whose chief works in Hindi are: *Maurya Sāmrājya kā Itihāsa* and *Prāchīna Bhāratīya Itihāsa kā Vaidika Yuga* (Vedic Age of Indian History).

SATYA PĀL NĀRAṄG. A Sanskrit scholar, whose chief works are the literary and cultural study of Hemachandra's *Dvyāśraya-kāvya* (1972) and *Kālidāsa Bibliography* (1976).

SATYA PRAKASH, SVĀMĪ (1905-). A scholar, whose chief works are: *Founders of Science in Ancient India* (1965), *Parables and Dialogues from the Upanishads*, *Pātañjalarāja-yoga* (a study) and Eng. tr. of *Ṛigveda* (1979 ff.; Vols. I

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to VIII; in collaboration with Satyakām Vidyālaṅkār).

SATYA PRAKASH SINGH. A Sanskrit writer, whose chief work is *Śrīarvinda-darśanam* (a Sanskrit exposition of Aurobindo's philosophy; 1975).

SATYAPRIYA TĪRTHA (fl. 18th cent.). A Sanskrit scholar of Dvaita school, who wrote glosses on *Tattvaprakāśikā*, *Muṇḍakopanishad*, *Māṇḍukyopanishad*, etc.

SATYĀSHĀḌHA HIRAṆYAKEŚIN-DHARMA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

SATYĀSHĀḌHA HIRAṆYAKEŚIN-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

SATYĀSHĀḌHA HIRAṆYAKEIŚN-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

SATYA VRAT SHĀSTRĪ (1930-). A modern Sanskrit scholar and poet, whose chief works are: *Śrī-gurugovindasiṁha-charita* (Patiala, 1967; a kāvya describing the life of Guru Govindasiṁha, the tenth and the last guru of the Sikhs), *Śrībodhisattva-charita* (a kāvya on the Buddhist Avadānas), a Sanskrit kāvya *Śarmaṇya Deśaḥ Sutarām Vibhāti* (in 100 verses with Eng. and German trs.), on a visit to the Federal Republic of Germany in 1975, *Indirā Gāndhi Charitam* (a Sanskrit kāvya on Shrimati Indira Gāndhi; 1976), *Thāī-Deśa-vilāsam* (1979; with Eng. and Thai trs.), *The Rāmāyaṇa—A Linguistic Study* (1964), *Essays on Indology*, Hindi tr. of Macdonell's *A Vedic Grammar for Students* and articles on various aspects of modern Sanskrit literature and grammar. His father, Chārudeva Shāstrī (q.v.) is an eminent Sanskrit scholar. See *Ushā Satya Vrat.*

SATYAVRATA SIDDDĀNTĀLAṄKĀR (1898-). A Sanskrit scholar, who was Vice-Chancellor of Gurukula Kaṅgri Vishwavidyalaya, Hardwar. His chief works are Hindi tr. of *Ekādaśopanishad* (with a Foreword by Dr S. Rādhākṛishṇan), a comm. in Hindi on the *Gītā*, *Vaidika Saṁskṛiti ke Mūla-tattva* (in Hindi), *Heritage of Vedic Culture*, *Scientific Exposition of Vedic Thought* and *Glimpses of the Vedas* (1980).

SATYA VRAT SINGH. A Sanskrit scholar, whose chief works are: *Vedāntadeśika: A Study of His Life, Works and Philosophy* (1958) and ed. of *Mudrārākshasa-nāṭaka.*

ŚĀTYĀYANA-BRĀHMAṆA. See *Brāhmaṇa.*

SAUGANDHIKĀ-HARAṆA. A Sanskrit drama in one Act, composed by Viśvanātha (q.v.; fl. 1294-1325); it was composed to entertain an assembly of Paṇḍits at the Warrangal durbar.

This *Vyāyoga* describes Bhīma's encounter with Hanumān when fetching Saugandhikā flowers from Kubera's lake; the plot is based on the story of the *Mahābhārata*, wherein Draupadī, enamoured of the beauty of the flower brought by a Gandharva, requests Bhīma to fetch some more flowers.

SAUMILLA. A Sanskrit dramatist, mentioned by Kālidāsa in the prologue to his *Mālavikāgnimitra.*

ŚAUNAKA (fl. probably 4th cent. B.C. or earlier). Supposed to have been a preceptor of Āśvalāyana, he is perhaps author in Sanskrit of a recension of *Atharvaveda-saṁhitā.* Also ascribed to him are: *Ṛigveda-prātiśākhya* and *Anukramaṇīs* relating to *Ṛigveda*, cited in *Aṣṭādhyāyī* (IV. 3.106). See *Bṛihad-devatā.*

ŚAUNAKA-SAṀHITĀ. See *Veda* (*Atharvaveda*).

SAUNDARĀNANDA. A Sanskrit Mahākāvya by Aśvaghosha (q v.), a contemporary of king Kanishka (78-106).

The poem, in 18 cantos, describes how

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Gautma Buddha converts into a Buddhist monk his half-brother Nanda (nicknamed Sundara), while he is too much attracted by the beauty of his wife Sundarī and the pleasures of worldly life to become a convert. Ānanda, one of the pupils of Buddha, persuades Nanda to lay aside the thoughts of his wife by his attention being drawn on more beautiful heavenly nymphs, and he is further told not to value the heavenly life too high, for even that is ephemeral in character.

Canto (i) gives an account of the foundation of the city of Kapilavastu as also heroic tales; in canto (ii) follows the description of the king, Śuddhodhana, and briefly an account of the birth of Sarvārthasiddha and his half-brother Nanda; canto (iii) is devoted entirely to the Buddha; canto (iv) delineates Sundarī's beauty and the perfection of her union with Nanda as of the night with the moon; reluctantly Nanda leaves her; canto (v) shows how the Buddha hastens to secure Nanda's ordination as a monk, much against his inclination; canto (vi) describes Sundarī's intense grief; Nanda himself seeks by a long list of legendary parallels to defend his desire to cling to his beloved; his arguments that kings of yore have laid aside the hermit's garb and returned to the world of joy and life (vii); in vain are the demerits of women, the flattery on their lips, the treachery in their hearts, pointed out (viii); and in vain is he warned of the evils of pride illustrated by the fate of heroes of the past (ix). The Buddha, determines on a bolder plan, carries Nanda to heaven and shows him on the way in the Himālayas a one-eyed ape of hideous form, asking him if Sundarī is fairer than it. Nanda energetically asserts his wife's loveliness, but on the sight of the heavenly nymphs, he admits that their beauty raises them as far above Sundarī as she is above the ape; with fickle faith he resolves to win a nymph as bride, but is warned that he must win heaven only by good works, if he is to obtain this end (x). Returned to earth, Nanda strives for this end, but Ānanda warns him, with numerous examples, that, the joys of heaven are fleeting and that, when man's merit is exhausted, he must return to earth again (xi). Nanda is thus induced to forget all thought of heavenly joys and to seek and obtain instruction from the Buddha; he becomes not merely a saint, but on the Buddha's bidding determines on the nobler course of seeking salvation not for himself alone, but of preaching it to others (xii-xviii). The poem abounds in alliteration.

SAUNDARYA-LAHARĪ. A Sanskrit book of verses, attributed to Śaṅkarāchārya (q.v.), which contains: hymns in praise of goddess Tripurasundarī, Mantras, mystic formulae and an exposition of Āgamas and Tantras. Some scholars think that it was the work of a Śaṅkarāchārya of Tamilnadu.

SAUNDERS, E. DALE. An American writer, whose illustrated volume entitled *Mudrā, A Study of Symbolic Gestures in Japanese Buddhist Sculpture* (1960) has naturally a lot of connection with Indian art and Tantra.

SAUNDERS, KENNETH J. An English Indologist, whose chief works are Eng. tr. of *Dhammapada* (with Wagiswara; London, 1912) and *Gotama Buddha: A Biography.*

SAURA-UPA-PURĀṆA. A supplement (Khila) of the *Brahma-purāṇa*, which is quoted as an authority by Hemādri as early as in the 13th century. The Saura-purāṇa, the "Purāṇa of the Sun-god" (in Sanskrit) is of great importance about the knowledge of Liṅga cult; Śiva-legends are narrated; some chapters relate to the genealogies. In this Purāṇa, on the one hand, Śiva is explained as the Ātmā in accordance with the Vedānta, and on the other hand the creation from the Prakṛiti is explained, as in the Sāṅkhya. See *Upa-purāṇa, Purāṇa.*

ŚAURIKATHODAYA. See *Vāsudeva.*

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SĀVAYA-DHAMMA-DOHĀ. See *Devasenāchārya.*

SĀYAṆA (1315-78). A celebrated Sanskrit scholar, who was minister of kings Bukka I and Harihar II of Vijayanagar. Son of Māyaṇa and Śrīmatī and brother of Mādhava, he is the famous commentator in Sanskrit of the four Vedic Saṁhitās, viz., *Ṛigveda, Kāṇva* recension of Śukla *Yajurveda*, Taittirīya recension of Kṛishṇa *Yajurveda*, *Sāmaveda* and Śaunaka recension of *Atharvaveda.* He commented also on some Brāhmaṇa texts, notably the *Taittirīya, Aitareya, Śatapatha, Shaḍviṁśa, Daivata, Ārsheya, Saṁhitopanishad, Vaṁśa* as also on *Aitareya* and *Taittirīya Āraṇyakas.* He is author also of *Ṛigveda-bhāshya-bhūmikā, Sarva-darśana-saṅgraha* (with Mādhava) and a comm. on Parāśara's *Dharma-Saṁhitā* (again with Mādhava); a Smṛiti work, *Prāyaśchitta-sudhānidhi* is also attributed to him. His *Subhāshita-sudhānidhi*, an anthology, in 84 Paddhatis, was composed at the instance of king Kampa of Vijayanagar and also contains an account of Sāyaṇa's family; his *Alaṁkāra-sudhānidhi* in 10 Unmeshas is a work on poetics, while *Mādhavīya-dhātuvṛitti* is on grammar.

It was only Sāyaṇa who made a bold attempt to write commentaries, of course with the assistance of learned scholars, not only on the Vedas, but on some Brāhmaṇas and some Āraṇyakas as well; before him commentators could at the most complete commentaries on one Veda only, the majority of them, however, having been satisfied with only a portion or portions of the Vedas. Sāyaṇa's Bhāshya gives a ritualistic interpretation of the Vedas; in support of his interpretation, Sāyaṇa often quotes the Brāhmaṇas and the Śrauta-sūtras, but at place she cannot help in giving spiritual meaning to the Mantras. For the stories in his Bhāshya, he has based himself on the Purāṇas as also on the Arthavāda (of the Brāhmaṇas). He had a proficient knowledge of Pāṇini's Vyākaraṇa, Jyotisha-śāstra, as also of the Kalpa-sūtras and he gave a lead, which, with the exception of Dayānanda Sarasvatī (q.v.), has been followed by scholars—Indian and Western—even to this date.

SCHARFE, HARTMUT, E.F. (1930-). A German Indologist, whose chief works are a paper on Annambhaṭṭa's *Tarkasaṅgraha* (1952-53), *Die Logik Mahābhāshya* (1961), a study, *Kauṭalya* (1968) and a study on Pāṇini, entitled *Pāṇini's Metalanguage* (Am. Philosophical Soc. Memoirs, Vol. 89, Philadelphia, 1971).

SCHARPE, A. An Indologist, who is the author of *Kālidāsa Lexicon* (1954 ff.).

SCHAYER, STAINSLAW (1899-1941). A Polish Indologist, who has contributed to a better understanding of the Mādhyamaka philosophy by his studies on Chandrakīrti's *Prasannapadā*, under the title *Ausgewählte Kapitel aus der Prasannapadā* (Cracow, 1931); he wrote articles also on the problem of pre-canonical Buddhism. His chief interest was Indian philosophy and religion. He pub. in Polish a history of the Old Indian Literature and tr. the drama, *Śakuntalā.*

SCHEFTELOWITZ, J. A German Indologist, who tr. and pub. *Khilasūktas* of *Ṛigveda* (1907); he also discussed in an article the problem of *Bṛihatsaṁhitā* and the *Bhavishya-purāṇa.*

SCHERMANN, L. A German Indologist, whose study is on the philosophical Sūktas of *Ṛigveda* and *Atharvaveda* (1887), written in German.

SCHETELICH, MARIA. See *Ritschl, Eva.*

SCHIEFNER, FRANZ ANTON VON (1817-79). A German Indologist, whose chief works are: *Tibetan Tales* (London, 1882) and

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Tāranātha's Geschichte des Buddhismus in Indien (a German tr. of Tāranātha's *History of Buddhism in India*; St. Petersburg, 1869).

SCHINDLER, JOCHAM. A modern American Indologist, who teaches in the Harvard University; his field of study is the *Ṛigveda*.

SCHLEGEL, AUGUST WILHELM (1767-1845). A pioneer German Indologist, who had learnt Sanskrit in Paris under A.L. Chézy. His chief works are: *Indische Bibliothek* (a periodical founded and almost entirely written by him; its Ist Vol. appeared in 1823), first critical ed. of the *Bhagavadgītā* with Latin tr. (Bonn, 1823), *Rāmāyaṇa* (ed. 1829) and ed. of *Hitopadeśa*. Schlegel had been trained in the tradition of classical philology and had established a centre in the University of Bonn for the philological study of the substantial literature of Sanskrit.

SCHLEGEL, FRIEDRICH (1772-1829). A German Indologist, whose chief work is *Ueber die sprache und weisheit der Indier Ein Beitrag zur Begrün-dung der Altertumskunde* (1808); this work made Schlegel the founder of Indian philology in Germany. It contains also tr. of some passages from the *Rāmāyaṇa*, *Manu-smṛiti*, *Bhagavadgītā* and from the *Śakuntalā* episode of the *Mahābhārata*, which were the first direct trs. from Sanskrit into German.

SCHLEICHER, AUGUST. A German Indologist, who had dealt with Sanskrit thoroughly in his Compendium pub. in 1857.

SCHLINGLOFF, DIETER (1928-). A German Indologist, who has pub. photomechanic facsimiles of the fragments of Mātṛiceṭa's stotras under the title *Die Buddhastotra des Mātṛiceṭa* (Berlin, 1969); his other works are: *Text zur Sanskritmetrik* (1958), *Religion des Buddhismus* (Vol. I, 1962, II, 1963) and *Die altindische Stadt* (1971).

SCHMIDT, HANNS-PETER (1930-). A German Indologist and a specialist in Vedic and Iranian languages, whose work is on Vedic Vrata under the title *Vedisch vrata und awestisch urvāta* (Hamburg, 1958); he has pub. also a study of the Vedic word *Pāthas*, later well-known as meaning 'water' but in the Vedic, having several related shades of meaning 'herd', 'fold', 'protection', 'refuge', etc. (*Indo-Iranian Journal*, The Hague, XV. 1, 1973); his recent works are *Bṛihaspati und Indra* (1968) and *Zarathustra's Religion and His Pastoral Imagery* (1975).

SCHMIDT, ISAAK JAKOB (1779-1847). An Indologist, who, in four long articles, studied Tibetan sources of Mahāyāna Buddhism (*Memoires de l' Academie*, St. Petersburg, 1832-37).

SCHMIDT, JOSEF (d. 1934). A Hungarian Indologist, whose chief works are: trs. of *Mālavikāgnimitra* (1922), *Pañchatantra* (1924), *Mṛichchhakaṭikā* (1925), works on Kālidāsa, Buddha (1920), 'Old Indian Epic Poetry' (Budapest, 1921), 'History of Sanskrit Literature' (Budapest, 1923) and 'Indian Philosophy' (1923).

SCHMIDT, R. A modern Indologist, whose chief work is *Elementarbuch der Śaurasenī* (Hannover, 1924).

SCHMITHAUSEN, LAMBERT (1939-). A German Indologist, whose chief works are *Der Nirvāṇa Abschnitt in der Viniśchaya-saṅgrahaṇī der Yogāchārabhūmiḥ* (Wien, 1969; a thorough study of a small section on Nirvāṇa) and a study on Maṇḍanamiśra's *Vibhrama-vivekaḥ* (1965).

SCHNEIDER, ULRICH (1922-). A German Indologist, whose chief works are *Der Somaraub des Manu* (1971) and ed. of *Freiburger Beiträge zur Indologie* (1967 ff.).

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SCHOMER, KARINE. An American Indologist, whose chief study is on mediaeval Indian devotional literature, literary traditions of North India and modern Indian literature. He at present teaches in the University of California at Berkeley.

SCHRADER, F. OTTO (1876-1961).A German Indologist, whose chief works are German tr. of *Milindapañha*, *Introduction to the Pañcharātra and the Ahirbudhnya* (Adyar Library, 1916; on the literature and philosophy of Pāñcharātras) and a paper 'Apocryphal Brahma-purāṇa'. He has expounded also the view that the Dravidian is related to the Uralian and that there is an Uralian element in the Drāviḍa and Muṇḍa languages.

SCHROEDER, LEOPOLD VON (1851-1920). An Austrian Indologist, whose chief works are German tr. of *Dhammapada*, of *Maitrāyaṇī* (2 Vols., Leipzig, 1881-86, new ed. 1923) and *Kāṭhaka Śākhās* (4 Vols., Leipzig, 1900, 1909, 1910, Index volume, 1919) of *Yajurveda*. Shroeder was one of the chief protagonists of comparative mythology; his works in this field are *Arische Religion* (2 Vols., 1914, 1916) and *Mysteriu und Mimus im Ṛigveda* (1908).

SCHUBRING, W. A German Indologist, whose chief works are ed. of *Kappasutta* (one of the Chhedasūtras, 1905), of the first Śrutaskandha of *Āchāraṅga* (1910), study in *Mahā-nisīha sutta* (Leipzig, 1918; revised in collaboration with F.R. Hamm, Hamburg, 1951), ed. of *Vavahāra and Nisīha-sutta* (Leipzig, 1918), Worte *Mahāvīras* (trs. of selections from the canon, Göttingen, 1926), Eng. tr. of *Daśavaikālika* (Ahmedabad, 1932), *Die Lehre der Jainas* (1935; Eng. tr. *The Doctrine of the Jainas* by W. Beurlen, Benares, 1962). A specialist in Jainism, he has built up a place for Hamburg in Jaina studies; he has prepared a big catalogue of Jaina manuscripts in the Berlin Library (Leipzig, 1944, in which 1127 MSS. are described). He also ed. the posthumous work *Ubersicht über die Āvaśyaka Literature* of his teacher, Leumann (Hamburg, 1934).

SCHUETZ, C. (1805-92). A German Indologist, whose chief works are the German trs. of *Bhaṭṭikāvya* (1837), *Śiśupāla-vadha* (1843), *Kirātārjunīya* (1845) and *Meghadūta* (Bielefeld, 1859).

SCHULZ, SIEGFRIED A. A German Indologist, whose chief works are a study of Thomas Mann's Indian legend 'The Transposed Heads' (1963) and *Hesychasm and Yoga* (1977).

SCHUYLER, MONTGOMERY. A modern Indologist, whose chief work is: *A Bibliography of the Sanskrit Drama*, pub. under the Indo-Iranian Series of Columbia University.

SCHWARZSCHIELD. A modern Indologist, whose chief articles on Prakrit languages are 'Absolutive Forms in MIA', 'Infinitive in MIA' and 'Declension of Feminine Nouns in MIA'.

SEAL, B.N. A modern scholar, whose chief works are: *The positive Sciences of the Ancient Hindus* (Reprint, 1958) and *Comparative Studies in Vaishṇavism and Christianity*.

SEIDENSTÜCKER, K. (1875-1936). A German Indologist, whose chief works are German ed. of *Khuddaka-pāṭha* (1910), German tr. of *Sutta-nipāta* and ed. of *Buddhistischer Welthpiegel* (with G. Grimm, a monthly journal, 1911).

SEKSRI YAMNADDA. A modern Thai Indologist, who has pub. a few interesting articles on topics such as 'The Sun in Vedic Literature', 'Women in Sanskrit Literature' and 'Aśvins'.

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SEMENTSOV, S. A modern Russian Indologist, whose special field is the stylistic study of the *Bhagavadgītā*; his contribution in this field is 'On the Problem of the Age of the *Bhagavadgītā*' in the 'Classical Literature of the East' (1972). He has also prepared a book on the Vedic prose dealing mainly with the problem of 'ritual symbolism' in the texts of the Brāhmaṇas and Upanishads.

SEMITSHOV, B. V. A modern Russian Indologist, whose article: 'The psychical elements of different states of consciousness' (according to the Pali sources) analyses some conceptions of Buddhism.

SEN, A. A modern Jaina scholar, whose chief works are: *Schools and Sects in Jaina Literature* (Vishvabharati, 1931) and *A Critical Introduction to the Paṇhāvāgaraṇāim* (Hamburg, 1936).

SEN, S.N. A modern scholar, whose chief work is : *A Bibliography of Sanskrit Works in Astronomy and Mathematics* (New Delhi, 1966).

SENAKA. An ancient Sanskrit grammarian, referred to by Pāṇini in his *Ashṭādhyāyī* (V. 4. 112).

SENART, EMILE (1847-1928). A French Indologist, whose tr. of Kachchāyana's grammar appeared in 1871 (Paris). His ed. of the *Mahāvastu*, of which the third and final volume appeared in 1897, is still one of the most important works in the field of Buddhist studies. *His Essai sur la légende du Buddha* (1873-1875; revised 1882) explains that to arrive at the historical truth about the Buddha, legendary element has to be put aside. His *Les inscriptions de Piyadasi* (2 Vols., Paris, 1881-86) deals with the inscriptions of Aśoka, while *Les Castes dans l' Inde* (Paris, 1896; English tr. by E.D. Rose: *Castes in India*, London, 1930) deals with the castes in India.

SEREBRYAKOV, I.D. A modern Russian Indologist, who is engaged in translating into Russian *Śākuntala*, and story books : *Vetāla-pañchaviṁśati*, *Bharaṭaka-dvātriṁśikā* (qq.v.), etc. Continuing the trs. from the *Kathāsarit-sāgara* (q.v.), he has pub. 'Somadeva, The Extraordinary Adventures of Prince Naravahanadatta', (1972) and 'Somadeva, The Further Adventures of Prince Naravahanadatta' (1975). He is studying Bharata's aesthetics and is preparing a history of Sanskrit Literature. In the field of classical literature, his study on literary process in India in 7th-12th conturies A.D. and his Essays on the Ancient Indian Literature (1971) deserve special mention. In the collection of articles: Towards the Sources of History and Chronology of the Materialism in India—'Indian Culture and Buddhism', he has studied the Ancient Indian materialism and its role in the history of Indian culture.

ŚESHĀCHALAPATI. A Sanskrit poet and author of *Kośalabhosalīyam*, a poem in 6 cantos, treating of the stories of Rāma and Shāhjī, the ruler of Tanjore (r. 1687-1711), simultaneously.

SESHĀDRĪ, K. A modern scholar, whose chief work is *Heritage of Hinduism*.

ŚESHAKṚISHṆA (fl. 16th cent.). A Sanskrit writer, who was patronised by Govardhanadhāri, son of Toḍarmal, the famous Finance Minister of Emperor Akbar. He is the author of *Kaṁsa-vadha* (a drama in 7 Acts, on the killing of Kaṁsa by Kṛishṇa), *Murāri-vijaya*, *Muktā-charita*, *Satyabhāmā-pariṇaya* (all dramas based on mythological themes), *Pārijāta-haraṇa-champū* (on the well-known legend of Kṛishṇa's adventure of bringing celestial flowers from Indra's heaven) and *Ushā-pariṇaya* (on the marriage of Ushā and Aniruddha).

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SESHAŚARMĀ, K. A Sanskrit writer, who rendered into Sanskrit Allasāni Peddana's Telugu *Manu-charita* under the title *Manu-sambhava* (1968).

SETH, HAR GOVIND DĀS. A Prakrit scholar, whose chief works are *Pāia-sadda-mahaṇṇavo* (4 Pts., Calcutta, 1923-28; a comprehensive dictionary of Prakrit languages, which gives the Sanskrit equivalents of Prakrit words and Hindi meanings) and ed. of the voluminous Prakrit work *Supāsanāhachariya* (Benares, 1918), with Sanskrit rendering.

SETUBANDHA (*Rāvaṇavaha*; Killing of Rāvaṇa). A kāvya in the Māhārāshṭrī Prākrit (6th cent.).

In fifteen sections, it is a long narrative poem dealing with the story of the *Rāmāyaṇa* from the expedition to Laṅkā up to the death of Rāvaṇa and the recovery of Sītā. Peterson has suggested that the poem was written by Pravarasena, though he may be the patron of the real author; Pravarasena is identified by some with king Pravarasena II (*r.c.* middle of the 5th cent.) of Kashmir, and by others with the Vākāṭaka king of the same name. The poem has also been attributed, though quite wrongly, to Kālidāsa. According to Winternitz, it is written in the same artificial style as the Sanskrit kāvya and exhibits all its characteristic features. Bāṇabhaṭṭa (7th cent.) in his *Harsha-charita* and Daṇḍin (8th cent.) in his *Kāvyādarśa* have referred to it.

SEVYA-SEVAKOPADEŚA. A short Sanskrit tract in 61 verses by Kshemendra (q.v.), which displays shrewd observations between the master and the servant.

SHABA, C.J. A modern scholar, whose chief work is *Jainism in North India* (London, 1932).

SHACHCHIDĀNANDA SAHAI. A modern scholar, whose chief work is *Rāmāyaṇa in Laos.*

SHAḌAŚĪTIKĀ. A Prakrit work by Devendra Sūri (q.v.) on the doctrine of Karman.

SHAḌ-BHĀSHĀ-CHANDRIKĀ. A Prakrit grammar by Lakshmīdhara (q.v.).

SHAḌ-BHĀSHĀ-NIRMITA-PĀRŚVA-JINASTAVANA. A Jaina stotra (1200) by Dharmavardhana, which is composed in six languages, viz., Sanskrit, Māhārāshṭrī, Māgadhī, Śaurasenī, Paiśāchī and Apabhraṁśa.

SHAḌ-BHĀSHĀ-VIBHŪSHITA-ŚĀNTI-NĀTHA STAVANA. A Prakrit Jaina hymn by Jinapadma (1325-44), which uses six languages : Sanskrit, Māhārāshṭrī, Māgadhī, Śaurasenī, Paiśāchī and Apabhraṁśa.

SHAḌDARŚANA (Six Systems of Indian Philosophy). Philosophical works in Sanskrit of which germs existed in the Vedas. In course of time, philosophical ideas were developed and systematised in the form of Sūtras. The six different orthodox philosophical systems are: Mīmāṁsā (see *Mīmāṁsā-sūtra*). Vedānta (see *Brahma-sūtra*), Nyāya (see *Nyāya-sūtra*), Vaiśeshika (see *Vaiśeshika-sūtra*), Sāṅkhya (see *Sāṅkhya-sūtra*) and Yoga (see *Yoga-sūtra*). The terse philosophical Sūtras were elaborately commented upon; these comments in their turn, were commented upon with a view to making them more intelligible, and compendiums came to be composed. Thus a vast philosophical literature grew up through centuries.

SHAḌ-DARŚANA-SAMUCHCHAYA. A philosophical Sanskrit work of the 8th cent. by Haribhadra (q.v.), which, along with Nyāya, Sāṅkhya, Vaiśeshika, Pūrvamīmāṁsā, discusses the Buddhist views, Jaina metaphysics and Chārvāka darśana.

SHAḌGURU ŚISHYA (fl. 1252). A Sanskrit

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scholar, who wrote commentaries on *Aitareya-brāhmaṇa* and *Aitareya-āraṇyaka*.

SHAḌVIṂŚA-BRĀHMAṆA. See *Brāhmaṇa*.

SHĀH, U.P. A modern Sanskrit scholar, whose chief works are the ed. of *Bhīma-vikrama-vyāyoga*, *Dharmoddharaṇa* (1966) and of *Uttarakāṇḍa* in the critical ed. of *Rāmāyaṇa* (with G.K. Bhaṭṭ; 1975; pub. by the University of Baroda).

SHĀHJĪ. Ruler of Tanjore (r. 1687-1711), who was a patron of learning and author of a Sanskrit drama *Chandraśekhara-vilāsa*.

SHAKTI DHARA SHARMĀ (1938-). A modern Sanskrit scholar, whose chief works are *Kshayādhimāsa-mīmāṁsā* (on astronomy), *Bhautikī-gaṇitam* (application of Indian Mathematics in different branches of Physics), *Śāstrīya-pañchāṅga-mīmāṁsā* (1979; on astronomy), *Pratoda-yaṁtram* (on astronomy); Māna-Mandira Observatory of Kāśī (ed. and Eng. tr. with explanatory notes; 1981), *Tables of Ascendants for whole Global Sphere* (1981) and *Planetary Ephemerides and Indian Calendar : 1982 to 1986* (a computerised study).

SHALL, PETR (1926-). A Czech Indologist, whose special study is the development of old Indian philology and comparative linguistics.

SHĀMASHĀSTRĪ, R. (fl. Ist half of 20th cent.). A Sanskrit writer, whose chief works are: *Bhāshya-tantra* (Mysore, 1925-26, dealing with Indo-European Comparative Philology), a Sanskrit tr. of German poet Lessing's *Emilia Galotti*, accounts of modern western logic and psychology under the titles *Pāśchātya-pramāṇa-tattva* and *Mānasa-tattva* (1929); he also ed. the *Baudhāyana-gṛihya-sūtra* (1920). On the deity Aśvins, he endeavoured to show that they represent some astronomical phenomenon.

SHAMBHŪ SHĀSTRĪ SADHALE. A modern Sanskrit scholar, who has compiled *Upanishad-vākya-mahākośa* (1940), which covers all the available Upanishads, major and minor, numbering more than two hundred.

SHAṆMUKHA-KALPA. An anonymous and rare Sanskrit work on the art of stealing, which insists on the thief's knowledge of magic and contains some incantations.

SHANTĀ MALHOTRĀ (1939-). A modern scholar, whose chief work is: *Political Thought of Swāmī Dayānand* (1980).

SHARMĀ, B.R. A modern Sanskrit scholar, whose chief works are : ed. of *Sāmavidhāna-brāhmaṇa* (1964), ed. of *Devatādhyāya*, *Saṁhitopanishad* and *Vaṁśa Brāhmaṇas* (1965), ed. of *Jaiminīya-ārsheya* and *Jaiminīya-upanishad Brāhmaṇas* (1967), ed. of *Ārsheya-brāhmaṇa* (1967), *Shaḍviṁśa-brāhmaṇa* (1967) (all the above Brāhmaṇas are attached to the *Sāmaveda*), ed. of *Sāmavedārsheyadīpa of Bhaṭṭa-bhāskara Adhvarīndra* (1967) and *Pratihāra-sūtra* (Vedic grammar).

SHARMĀ, G.R. A modern scholar, whose chief work is *The Excavations at Kausambi—1957-59* (Allahabad, 1960).

SHARMĀ, H.D. A scholar, whose chief works are *Padma-purāṇa and Kālidāsa* (Calcutta, 1925; in this work he shows that Kālidāsa is indebted to the *Padma-purāṇa* for his stories of the *Raghuvaṁśa* and the *Śākuntala*), ed. of *Nāmaliṅgānuśāsana* (with N.G. Sardesāi, 1941), and an article 'Analysis of the authorities quoted in the *Śārṅgadhara-paddhati*'.

SHARMĀ, K.R. See *Kunhan Rājā*.

SHARMĀ, KUNDAN LĀL. A modern Sanskrit scholar, who has a plan to publish a comprehensive history of Vaidika literature in Hindi : *Kalpasūtra* (a study, 1981).

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SHARMĀ, L.P. PĀṆḌEYA. A modern scholar, who has given an account of Gaṅgādhara Miśra's *Kosalānanda-mahākāvyam*, a historical poem, dealing with the Chauhān rulers of Patna-cum-Sambhalpur kingdoms.

SHARMĀ, N.N. A modern Sanskrit scholar, whose chief works are the ed. with Eng. tr. of *Kalpachintāmaṇi* of Damodara Bhaṭṭa and of *Āśvalāyana-gṛihya-sūtra* (with Nārāyaṇa's comm. and an Eng. tr.).

SHARMĀ, P.N. A modern scholar, whose chief work is *The Philosophy of Aurobindo*.

SHARMĀ, R.K. See *Ram Karan Sharmā*.

SHARMĀ, R.P. A modern scholar, whose chief work is *Paurāṇika Kośa*.

SHARMĀ, R.S. A modern scholar, whose chief works are: *Śūdras in Ancient India* (Patna, 1958), *Aspects of Political Ideas* and *Institutions in Ancient India*.

SHARMĀ, S.R. A modern scholar, whose chief work is *Jainism and Karnataka Culture* (originally *Jainism in South India*; Dharwar, 1940).

SHARPE, A.A. MARIA. A Dutch Indologist, whose chief study is on Bāṇa's *Kādambarī* (1937) with a Dutch translation.

SHASHṬI-TANTRA. See *Īśvarakṛishṇa*.

SHĀSTRĪ, DILĪPADATTA. See *Municharitam*.

SHASTRĪ, D.N. (1897-). A modern Sanskrit scholar, whose chief works are: *Critique of Indian Realism*, *Bhāratīya Darśana* (on Indian philosophy) and a work on the new methods of teaching Sanskrit.

SHĀSTRĪ, J.L. A modern Sanskrit scholar, whose works so far pub. under the 'Ancient Indian Tradition and Mythology' Series are Eng. tr. of *Śiva-purāṇa* (4 Pts.), *Liṅga-purāṇa* (2 Pts.), *Bhāgavata-purāṇa* (5 Pts.), *Garuḍa-purāṇa* (2 Pts.), *Nārada-purāṇa* (5 Pts.) and *Kūrma-purāṇa* (2 Pts.).

SHĀSTRĪ, S.N. A modern Sanskrit scholar, whose chief work *Laws and Practices of Sanskrit Drama* attempts a complete treatment of dramaturgy.

SHAṬKARMOPADEŚA. See *Amarakīrtigaṇi*.

SHAṬPAÑCHĀŚIKĀ. See *Pṛithuyaśas*.

SHAṬ-SANDARBHA. See *Bhāgavata-sandarbha*.

SHAṬṬRIṀŚANMATA. A Sanskrit compilation on Dharmaśāstra, which probably contains summary of the teachings of sages. It belongs to the 8th-10th cent.; it is known from quotations. This work has been quoted by Vijñāneśvara in his *Mitākṣharā* and also by *Aparārka*. It is an anti-Buddhist work and even prescribes a bath for touching Buddhas, Pāśupatas, Jainas, atheists and followers of Kapila.

SHEKHAR, I. A modern scholar, whose chief work is *Sanskrit Drama, Its Origin and Decline* (Leiden, 1960).

SHEMBHAVNEKAR. A modern scholar, whose chief work is *The Glamour About the Guptas* (Bombay, 1953), he has unsuccessfully tried to identify the Rāmagirī hill in the *Meghadūta* with Rāmashej near Nasik.

SHEṆḌE, N.J. A modern Sanskrit scholar, whose chief works are: *Kavi and Kāvya in the Atharvaveda*, *The Religion and Philosophy of the Atharvaveda* (1952) and *Bṛihaspati in the Vedic and Epic Literature* (1947).

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SHESHGIRI RAO, B. See *Iyangar, M.S.R.*

SHETH, C.B. A modern scholar, whose chief work is *Jainism in Gujarat* (Bombay, 1953).

SHETTERLY, INDIRA. An American Indologist, who teaches in the Amherst College; her field of study is Sanskrit and Indian literature.

SHIVA DAYĀLU (1900-). A Sanskrit scholar, whose chief works in Hindi are: *Upanishad-kathāmṛita*, *Upanishad-trayī* (comm. on 100 mantras each on Agni, Indra and Soma) and a study on *Bṛihaspati Arthaśāstra*.

SHIVAPRASĀDA BHAṬṬĀCHĀRYA. A modern Indian scholar, whose chief work is the ed. of *Kāvya-prakāśa*, with the comm. of Śrīdhara; he has written also articles on Subandhu and on Purāṇic studies.

SHIVRĀJ SHĀSTRĪ. A modern Sanskrit scholar, whose chief work in Hindi, *Ṛigvaidika-kāla-meṅ pārivārika saṁbandha* (1961) describes the institution of family during the Ṛigvedic period.

SHIV SHEIKHAR MIŚRA (1927-). A Sanskrit scholar, whose chief works are: *Fine Arts and Technical Sciences in Ancient India with special reference to Someśvara's Mānasollāsa* and studies in Hindi on Kshemendra and on cultural evolution of India.

SHRADDHĀNANDA, SWĀMĪ (1857-1926). A prominent Arya Samajist leader, a freedom fighter and founder of Gurukula Kāṅgri. He is the author of several works and pamphlets; from the Indological point of view his chief works are: *Vedānukūla Saṅkshipta Manusmṛiti* (Gurukula Kangri, 1911), *Pañcha Mahāyajñoṅ kī Vidhi* (1916), and *Mānava Dharma Śāstra tathā Śāsana Paddhati* (1917).

SHRIDHAR SHĀSTRĪ PĀṬHAK. A modern scholar, whose chief work is the ed. of the *Vājasaneyi-saṁhitā* of Śukla *Yajurveda* (2 Vols., 1942). See *Siddheshwar Shāstrī Chitrao*.

SHRĪṆIVĀS SHĀSTRĪ (1916-). A Sanskrit scholar, whose chief works are: *Nyāya-kusumāñjali-kārikā-vyākhyā* (ed. from Sanskrit MS.), Vāchaspati Miśra's contribution to Buddhist philosophy (in Hindi), studies on Dayānanda's philosophy and his views on Vedas (both in Hindi); he has tr. also into Hindi *Kāvya-prakāśa*, *Daśarūpaka*, *Mṛichchha-kaṭika*, *Tarka-bhāshā* of Keśava Miśra and others with Introduction and Notes.

SHRI RĀM, ĀCHĀRYA. A modern Sanskrit scholar, who has tr. into Hindi all the four Vedas and most of the Purāṇas; he has his Āśramas at Mathurā and Hardwar.

SHUCHIVRATA LAKSHAṆAPĀL (1903-). A Sanskrit scholar. whose chief works are: *Mādhavīya Nāmānukramaṇī-pāṭha Vichāraḥ* (1971) and ed. of *Ṛik Sūkta Saṅgrahaḥ* (1937).

SHUKLA, CHITRĀ PRAFULLACHANDRA (Mrs.) (1930-). A Sanskrit scholar, whose chief work is *Treatment of Alaṅkāras in Rasagaṅgādhara*.

SHUKLA, DWIJENDRA NĀTH. A modern Sanskrit scholar, whose chief works are: *Vāstu-śāstra* (Vols. I-II) and *Hindu Canons of Painting and Chitra-lakshaṇa* (Lucknow, 1957).

SIAUVE, SUZANNE. A French Indologist, whose chief study is on *Ashṭādaśa-bhedanirṇaya* of Śrīvatsa (1978).

SIDDHA. See *Pajjuṇṇa-kahā*.

SIDDHA-HEMACHANDRA. See *Śabdānuśāsana*.

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SIDDHĀNTA (or *Āgama*). General designation of the Jaina (Śvetāmbara) canonical works in Prakrit which, at present, embrace 12 *Aṅgas*, 12 *Uvaṅgas* (or *Upāṅgas*), 10 *Paiṇṇas* (or *Prakīrṇakas*), 6 *Chheya-sutta* (or *Chheda-sūtra*), 4 *Mūla-sutta* (or *Mūla-sūtra*), *Nandi-sutta* (or *Nandi-sūtra*), *Anuyogadāra* (or *Anuyogadvāra*) (qq.v.); most of the canonical books have been edited, some with commentaries. The names and number of the works comprised in the above seven classes are not uniform every where: their number varies from 45 to 50.

According to Jaina tradition, Mahāvīra, the founder of Jainism, himself preached his religion through Arddha-māgadhī, but no works in that language were available shortly after his death. The canon of the undivided community is also not available but the fact that both the Śvetāmbaras and Digambaras postulate the original canon to consist of the 12 *Aṅgas* [including the 14 *Puvvas* (*Pūrvas*) which from a part of the 12th Aṅga], one is naturally inclined to accept that to be its original extent. We are, however, ignorant of the contents of these works, particularly in the case of the *Aṅgas* and we do not know to what extent the present-day works of the same name retain their original contents; even less is known of the *Pūrva* works. The name 'Pūrva', is often misunderstood to mean the 'earlier books', and it is supposed that they formed the oldest canon; this may, however, not be correct. The traditional scheme places all the *Pūrvas* in the 12th Aṅga, and according to another old tradition the immediate disciples of Mahāvīra composed the Aṅgas after receiving the ideas from Mahāvīra himself. Moreover, all the later works, which are said to be derived from the *Pūrvas*, form part of the *Aṅgabāhya* (q.v.) or *Aṅgabāhira* group.

An attempt was made by a Council of Elders held at Pāṭaliputra two centuries after the death of Mahāvīra i.e., in 4th cent. B.C., in redacting the canon of the sacred writings and though the work of the Council did not get the recognition of the whole community, it succeeded to a great extent in its mission. But in the 4th-5th cent. A.D. due to severe famines of long duration as also owing to the death of great teachers who had memorised these writings in full, preservation of the knowledge of sacred books became more and more difficult. Traditions say that in the 5th cent. two attempts at the restitution of the canon were made, one by Sthaṇḍila at Mathurā and the other by Nāgārjuna at Valabhi in Kāthiawār, but not much of their work is available.

The canon, available at present, was systematised, rearranged, redacted and committed to writing by the Second Council at Valabhi under Devarddhigaṇi in A.D. 512 or 525. Though much of its contents and the majority of its books existed before that time and had already formed part of the sacred writings, the peculiar arrangement and the classification of these books is the work of this Council. According to the arrangement now prevailing, the canonical books are divided into six groups called the *Aṅgas*, *Uvaṅgas*, *Paiṇṇas*, *Chheya-sutta*, *Mūla-sutta* and an unnamed group. The Aṅgas are the oldest works, though drastic changes were made in the form and content of these books. Older than the other remaining names is the title *Uvaṅga* or subsidiary Aṅgas; in course of time their number increased to 12, which gave rise to the fiction that each *Uvaṅga* is related to the corresponding Aṅga. In both the *Aṅgas* and *Uvaṅgas*, the same plan is followed: first come works dealing with points of doctrine, and then of narrative contents.

In contrast to these two groups, which have a settled lists of texts, the next group of *Paiṇṇas* is of inidefinite extent, but traditionally their number is fixed at ten. The *Paiṇṇas* have a disciplinary character and most of them are in metrical form; the modern form of their language suggests their late origin.

Next come the *Chheya-sutta* (q.v.), which represent the oldest form of the rules dealing

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with the discipline of Jaina monks, particularly in their corporate life in the monasteries. The older among them are written in prose and deal with various punishments for violating the rules of monastic life; their number is six. Works which deal with the basic principles of Jainism and which formed the beginning of the canonical study were put together and given the name of *Mūla-suttas*, their number usually being four. Finally two more works, *Nandī-sutta* and *Anuyogadāra* were added to the canon and form a kind of methodological introduction for the study of the sacred writing; they belong to an unnamed group.

The canon comprises works of different origin and age, and the redaction has brought together distinctly disparate parts of works; some prose, some in verses. The canonical language also reveals a transition from the Arddhamāgadhī to early Māhārāshṭrī.

The principal topics discussed in the works are the analysis of the main tenets of Jainism, the way of life of Jaina ascetics, the conduct of ordinary Jainas, their activities, re-birth, etc.; diversification has been attempted by introducing spicy stories and legends. In the narrative portion, there are some new creations and borrowings from the two Hindu epics.

Not much is known about the canonical literature of the Digambara Jainas; the 12 *Aṅgas* of the Śvatāmbaras have been recognised in this sect also. The title of the sixth Aṅga reads *Jñātṛi-dharma-kathāṅga*. They too include in the twelfth Aṅga the fourteen Puvvas, which form one of the five sections of this Aṅga. Those texts which do not belong to the *Aṅgas* are called the fourteen *Aṅgabāhyas* ('standing outside the *Aṅgas*', q.v.) or *Prakīrṇakas* ('Miscellanea') and are said to have been written 'for the benefit of the simple-minded'. The religious works of the later Digambaras may be classified into four groups as: *Prathmānuyoga* (containing Purāṇic stories), *Karaṇānuyoga* (dealing with cosmogony and cosmology), *Dravyānuyoga* (philosophical works) and *Charaṇānuyoga* (dealing with religious rites) (qq.v.), collectively designated as *Chaturveda* (q.v.) or the Four Vedas of this sect.

SIDDHĀNTA-KAUMUDĪ. A celebrated Sanskrit comm. by Bhaṭṭojī Dīkshita (q.v.) on the *Ashṭādhyāyī* (q.v.), which is claimed to be more popular than Pāṇini's work itself. Its distinction lies in arranging the Sūtras of Pāṇini under appropriate heads; the exposition is easy to follow. Under the title 'Vaidikī-prakriyā', a section of the *Siddhānta-kaumudī*, Bhaṭṭoji has put together Pāṇini's rules about the Vedic Sanskrit, while the section 'Svara-prakriyā' contains Pāṇini's rules concerning accent. These two sections of the *Siddhānta-kaumudī* are almost neglected, though only recent scholars like Bhawe are trying to utilize these rules for Vedic interpretation to the best possible extent.

SIDDHĀNTA-MUKTĀVALĪ. A Sanskrit comm. by Viśvanātha on his own *Bhāshā-parichchheda* (q.v.).

SIDDHĀNTA-MUKTĀVALĪ. A well-known work on Advaita Vedānta by Prakāśānanda.

SIDDHĀNTA-PAÑCHAŚIKĀ. An extract in 50 Prakrit gāthās from *Diṭṭhivāya* (q.v.), by Devendra Sūri (q.v.).

SIDDHĀNTA-RATNA. A Sanskrit work in ten verses by Nimbārka (q.v.), in which is summed up the system of Vedānta philosophy; it is also called *Vedānta-kāmadhenu*, *Vedānta-siddhānta-sāra-daśaślokī*, *Vedānta-daśaślokī* and *Daśaślokī*.

SIDDHĀNTA-ŚEKHARA. A Sanskrit work in 20 chapters on astronomy by Śrīpati (q.v.).

SIDDHĀNTA-ŚIROMAṆI. A Sanskrit work by Bhāskarāchārya (q.v.), written in 1150; it

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is in two parts, viz., *Grahagaṇita* or *Gaṇitādhyāya* and *Grahagola* or *Golādhyāya*. The first part is divided into 12 chapters, while the second part consists of 14 chapters. The parts and even some chapters have been treated as separate works; while two chapters entitled the *Līlāvatī* and *Bījagaṇita* (qq.v.) are the most important treatises on Mathematics, the *Grahagaṇita* and the *Gola* are the most valuable writings on astronomy. Bhāskara does not accept the diurnal motion of the earth; the spherical shape of the earth and the power of gravitation have been indicated in the work.

SIDDHĀNTA-VIJAYA. A Sanskrit historical work dealing with Pratāpasiṁha, Rājā of Satara; it was composed in the 19th century.

SIDDHAPPARADHYA, T. A modern writer, who tr. Kannada *Vachanas* of the *Śivaśaraṇas* into Sanskrit under the title *Śaraṇagītāni* (*Pratibhā* V. ii).

SIDDHASENA. See *Sammatitarka-sūtra*.

SIDDHASENA DIVĀKARA (fl. last quarter of 7th cent.). A great Sanskrit poet and the first systematic writer on Jaina logic; his works include a very valuable treatise on logic—the *Nyāyāvatāra* in 32 stanzas.

SIDDHASENA DIVĀKARA. Author of *Kalyāṇamandira-stotra* in Sanskrit, which had the effect of splitting the image of a Jaina Tīrthāṅkara; the number of stotras composed was 32, each comprising 32 stanzas. He or may not be identified with the author of *Nyāyāvatāra*; he is also identified with Mātaṅga Divākara and Mānatuṅga (qq.v.).

SIDDHESWAR CHATTOPĀDHYĀYA (1918-). A Sanskrit writer, whose chief work is *Nāṭakalakshaṇa-ratnakośa in the Perspective of Ancient Indian Drama and Dramaturgy*; he has written also several Sanskrit plays of satirical type.

SIDDESHWAR SHĀSTRĪ CHITRAO (1894-). A celebrated scholar, whose chief works are *Prāchīna-charitra-kośa* (1932; A Dictionary of Names in Ancient Literature, giving biographies of characters figuring in Vedic, post-Vedic, Epic and Purāṇic Literature, with suitable references), *Prāchīna Bhāratīya Sthalakośa* (Geographical Dictionary of Ancient India, presenting and correlating all the diverse Epic, Purāṇic, Classical, Chinese and archaeological data), tr. and interpretation of *Ṛigveda* into Marathi (Poona, 1925), *Pāṇini Sūtrapāṭhas and Pariśishṭa Word Index* and *Mahābhāshya Śabdakośa* (both in collaboration with Shridhar Shāstrī Pāṭhak).

The *Prāchīna-charitra-kośa* is the only book of its kind in any language; recently a revised ed. of the work, with many additions and references to Buddhist and Jaina sources, has been brought out in Hindi (Poona, 1965). In continuation of this, he had already brought out two more works: *Madhyayugīna* and *Arvāchīna Charitrakośas* (on mediaeval and modern Indian names).

SIDDHESHWAR VARMĀ. A modern linguist, whose chief work is *Critical Studies in the Phonetic Observations of Indian Grammarians*.

SIDDHI-YOGA. A Sanskrit Ayurvedic work by Vṛinda (q.v.), which is also called *Vṛindamādhava*. It mentions many medicines not found in the works of Charaka, Suśruta and Vāgbhaṭa (qq.v.) and was a source to Chakrapāṇi (q.v.), who appears to have borrowed a large portion of it in his work. It closely follows the order of diseases as found in the *Nidāna* (q.v.).

SIEGFRIED. See *Goldschmidt*.

SIIVONEN, ELISA (Miss; 1911-). A Finish Indologist, whose chief study is on the philo-

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sophy of *Sāṅkhyakārikā*.

ŚIKSHĀ. One of the six *Vedāṅgas* (q.v.), which deal with the correct pronunciation accentuation, etc. of Saṁhitā texts. The term 'Śikshā' occurs in the *Taittirīya-upanishad* (q.v.), where the six chapters are: teaching of letters, accents, quantity (of syllables), stress, melody, combination of words in continuous recitation; the oldest extant text-books of Śikshā are the Prātiśākhyas (q.v.). The Pāṇinīya Śikshā, the Nāradīya Śikshā, the Bhāradvāja Śikshā are some of the important works of the Śikshā Vedāṅga. See *Vedāṅga*.

ŚIKSHĀ-SAMUCHCHAYA. A Sanskrit work by Śāntideva (q.v.), which is a laborious compendium of Buddhist dogmatics of the Mahāyāna school.

ŚĪLĀBHAṬṬĀRIKĀ. A Sanskrit poetess whose pretty stanzas are found in an anthology; her date is uncertain. She has the unique honour of being ranked with Bāṇa (q.v.) in point of style, i.e., she used Sanskrit as a model of the Pāñchāla style, in which sense and sound were of equal importance.

ŚĪLĀCHĀRA, BHIKKU (J.P.M. Kechnie; 1872-1951). An English Indologist, whose chief works are First fifty discourses of the Buddha on the Noble Eight-fold Path, the *Dhammapada*' and Eng. tr. of *Majjhima-nikāya*.

ŚĪLĀCHĀRYA. See *Śīlāṅkāchārya*.

ŚĪLADŪTA. A Sanskrit didactic poem (not a *Dūtakāvya* as its name indicates) on the story of Sthūlabhadra, by Chāritrasundaragaṇi, composed in 1431.

Sthūlabhadra, a great Jaina prince, renounces the world at the death of his father and becomes a disciple of the great Jaina sage Bhadrabhāhu. At the order of his preceptor, the prince comes to his city but is not the least moved by the persuasive arguments put forward by his wife Kosa against the prudence of his taking the order. The poem is composed on the principle of *Samasyā-purāṇa* (taking one foot in each stanza from some standard work); the work shows how poetry took a religious turn in the hands of Jaina poets.

SĪLĀLAṄKĀRA. A modern Indologist, whose chief work is the Siṁhalese ed. of *Dāṭhāvaṁsa*.

ŚĪLĀṄKĀCHĀRYA (Śrīlaṅka, Śīlāchārya). A Prakrit scholar, who was a pupil of Mānadeva of the Nivṛitti Kula and author of a religious work in prose : *Chauppaṇa-mahāpurisa-chariya* (written in A.D. 869-70) on the life of 54 excellent men of Jainism (Mahāpurushas or Śalākāpurushas as they are generally called). He also commented on the first two Jaina Aṅgas : *Āyāraṅga-sutta* and *Sūyagaḍaṅga* (qq.v.).

SĪLAVAṀSA (fl. 15th cent.). A poet of Ava, who is the author of *Budhālaṅkāra*.

ŚILHAṆA (Silhaṇa). A Kashmirian Sanskrit poet and author of the *Śānti-śataka*, in imitation of *Vairāgyaśataka* of Bhartṛihari; the author lays stress on mental peace which he recommends to be practised. His date is uncertain, but he flourished before the *Sadukti-karṇāmṛita* (A.D. 1205), in which he is cited. He is perhaps to be identified with the famous Bilhaṇa (q.v.).

SĪLOVAESA-MĀLĀ. A didactic poem in 116 Prākṛit *Gāthās* by Jayakīrti; its date, however, is uncertain. In 1337, Somatilaka Sūri wrote a comm. on it.

ŚILPARATNA. A Sanskrit work on Art, ascribed to Śrīkumāra (q.v.) and written in 16th century. Consisting of two parts, it deals with the construction of houses, iconography and allied topics.

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ŚILPA-ŚĀSTRA. A Sanskrit metrical work in five short chapters, dealing with house-building, which is ascribed to Viśvakarman or to one Bāuri Mahārāṇā, an inhabitant of Orissa. There is a comm. on it in Oriya.

SIṀIHA. See *Pajjuṇṇa-kahā.*

SIṀHABHŪPĀLA. See *Siṅgabhūpāla.*

SIṀHARĀJA. Author of the *Prākṛita-rūpāvatāra* (q.v.), a Prakrit grammar; his date is uncertain.

SIṀHĀSANA-DVĀTRIṀŚIKĀ. A Sanskrit collection of tales, which is known by different names including *Vikrama-charita* and is available today in at least three important versions, the original having been lost. It is said that king Bhoja of Dhārā (11th cent.) discovered a throne that was once presented by Indra to Vikramāditya; when the king tried to ascend the throne, each of the thirty-two statuettes on it told him a story of king Vikramāditya and obtained release. The object of the tales, all of which praise Vikramāditya, is that nobody can sit on the throne before acquiring the merits of Vikramāditya. The date of this work seems to have been somewhere between the 11th and the 13th centuries. The North Indian recension is represented by three works, viz., the prose work written by the Jaina Kshemaṅkara Muni, with verses at the beginning and end, the Bengal version attributed to Vararuchi, and an abridged version which is anonymous; the South Indian recension is represented by two works, one in prose and the other poetical.

SIMON, A.L. (1788-1854). A French Indologist, whose chief works are : French tr. of *Harivaṁśa* (London, 1834), *Ṛigveda ou livre des Hymns, traduit* (Fr. tr. of the *Ṛigveda*) and *Monuments Litterraries de Inde.*

SIMONSSON, NILS. A modern Swedish Indologist, whose chief studies are on a Tibetan comm. of the *Mahāvyutpatti*, on influence of Sanskrit grammar on Tibetan, and on a Swedish version of the *Māṭharavṛitti* on the *Sāṅkhya-kārikās*, including the Sāṅkhya portion of the *Tattvasaṅgraha.* At present Professor of Sanskrit and Indo-European Linguistics at Uppsala University, he has pub. several research papers, some of them on Indian aesthetic theory, on philological problems in Indian musicological literature, on knowledge and means of knowledge and on Indian hermeneutical tradition.

SIMSON, GEORG VON. A German Indologist, whose chief work is: *Sanskrit-Worterbuch der buddhistischen Texte aus den Turfan-Funden* (Göttingen, 1973, 1976).

SIṄGABHŪPĀLA. Supposed author of Sanskrit Alaṅkāra work *Rasārṇava-sudhākara* (q.v.), he is believed by some to have been king Śiṅgama Nāyaḍu of Veṅkaṭagiri, who r. around 1330 over the territory between Vindhya hills and Śrīśaila, the hereditary capital being Rājāchalam (Rāchakoṇḍa). Son of Anapota and Annamāmbā of the Recharla dynasty, he was a versatile scholar, patron of letters and a profuse writer. Styled as *Sarvajña* and also known as Khaḍganārāyaṇa, he was author of *Kuvalayāvalī* or *Ratnapañchālikā*, a small drama and *Saṅgīta-sudhākara* [an authoritative comm. on the *Saṅgītaratnākara* (q.v.) of Śārṅgadeva].

SINGER, MILTON. An American writer, who, ed. *Comparative Studies of Cultures and Civilizations* (Jointly with Robert Redfield, d. 1958) and wrote *Cultural Pattern of Indian Civilization and the Cultural Role of the Cities.* He also ed. *Traditional India, Structure and Change* (1959) and wrote jointly with Barnard Cohn, *Social Structure and Social Change in India* (1968); his other works are *Kṛishṇa Myths, Rites and Attitudes* (ed., 1966) and

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When a Great Tradition Modernises—Studies in Madras (1972).

SINGH, H.G. (1927-). A modern scholar, whose chief work is: *Psychotherapy in India* (1977; based on the *Atharvaveda* and the *Yoga-sūtras*).

SINGH, J.D. A modern scholar, whose chief works are a study on *Pratyabhijña-hṛidayam* and ed. of *Mādhyamika-kārikā*.

SIṄHA, A.K. A modern scholar, whose chief work is *Perspectives in Yoga* (ed.).

SINHA, B.C. (1932-). A scholar of Hardwar, whose chief works are: *Studies in Alexander's Campaigns* (1973), *History of the Shung Dynasty* (1976), *Tree Worship in Ancient India* (1979), *Serpent Worship in Ancient India* (1979), 'A Political and Cultural History of Ancient India (in Hindi; 1980), *Glorious Art of the Shung Age* (1981) and *Hinduism and Symbol Worship* (1981).

SINHA, J. A modern scholar, whose chief works are : *History of Indian Philosophy* (4 Vols., Calcutta, 1956) and *Indian Realism* (London, 1938).

SIṄHA, JADUNĀTH. A modern scholar, whose chief works are : *The Philosophy and Religion of Chaitanya and His Followers* and a study on Vijñānabhikshu (q.v.).

SINHA, P.N. A scholar, whose chief work is : *Study of the Bhāgavata Purāṇa or Esoteric Hinduism* (2nd Ed., Madras, 1950).

SIṚCAR, DINESCHANDRA. A modern scholar, whose chief works are : *Bhakti Cult and Ancient Indian Geography, The Bhārata War and Purāṇic Genealogies, A Grammar of Prakrit Language, Religious Life in Ancient India* (1972), *Religion and Culture of the Jainas* (1973), *Select Inscriptions* (Vol. I, 1965), *Śakti Cult and Tārā* (ed. 1967), *Indian Palaeography, Indian Epigraphical Glossary* (1966), *Studies in the Geography of Ancient and Mediaeval India* (Delhi, 1960) and articles on Vaishṇavism and on Purāṇic studies. On the problem of Kṛishṇa, he generally follows Raychaudhari but further opines that 'most of the legends about Kṛishṇa's early life, especially the charming stories about his amours with Rādhā and the Gopis appear to have been mainly due to his identification with the local deities of the Ābhīras and other allied gods.' In his two articles:' 'Text of the Purāṇic List of Peoples' and 'Text of the Purānic List of Rivers', texts, along with variants, have been critically discussed.

SIRIHARA (ŚRĪDHARA). See *Sukumāla-chariū*.

ŚISHYADHĪVṚIDDHĪDA. See *Dhīvṛiddhi-tantra*.

ŚISHYA-HITANYĀSA. See *Ugrabhūti*.

ŚĪSHYALEKHA-DHARMAKĀVYA. A Sanskrit poetical work in 114 verses by Chandragomin (q.v.), which is written in the form of a letter to Prince Ratnakīrti about the essential facts of the Buddhist faith.

ŚIŚUPĀLA-VADHA. A Sanskrit Mahākāvya by Māgha (q.v.) in 20 cantos, which relates to the episode in the *Mahābhārata* (II. 30—42) of Kṛishṇa's slaying of Śiśupāla; Māgha, however, shows definite originality in touching up his themes.

Sage Nārada appears in the house of Vasudeva where Kṛishṇa lives, and in the name of Indra bids Kṛishṇa slay the Chedi king Śiśupāla, a violent enemy of gods and men. This affords Māgha an opportunity of displaying his skill in politics; Kṛishṇa takes counsel with Balarāma and Uddhava; the former advises immediate war, the latter advises acceptance of the invitation to Yudhishṭhira's Rājasūya-

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yajña where Śiśupāla will be present. Then, imitating Bhāravi (q.v.), he leaves his original story entirely and proceeds to exhibit his skill in a longer series of descriptions. Kṛishṇa leaves Dvārakā for Indraprastha, not without a fine picture of his capital (iii). Mount Raivataka is reached; at Dāruka, his charioteer expatiates to Kṛishṇa on its loveliness (iv). The army encamps, enabling Māgha to air his knowledge of campaigns as they should be conducted in poetry (v); needless to say the women are not forgotten; the queens accompany the host in litters; the ladies ride on horses or the humble ass, *hetairai* swarm and make their toilets for their masters; soliders, elephants, and women alike must enjoy the bath. Kṛishṇa himself must have pleasure; so the description of all the six sessons that present themselves in the form of fair maidens, appear to give the poet one more opportunity of picturing love (vi). No wonder that the Yādavas imitate Kṛishṇa; with fair ladies they wander in the woods (vii), and share the bath (viii). The sun, charmed by the appearence of these heroes, desires to imitate them and bathes in the waters of the western ocean; thus there is a very elaborate and often happy picture of the sunset and the rising of the moon, which awakens again love in the hearts of the women, who send their eyes and their invitations to their lovers (ix). They are only too eager to accept them, and after drinking together they indulge in the joys of sexual love (x). Day dawns (xi), the army wakens to its duties, and the Yamunā is crossed (xii); Kṛishṇa enters Indraprastha and is welcomed by Yudhishṭhira; the poet remembers to vie with Aśvaghosha and Kālidāsa in describing the feelings of the women who crowd to see him enter. Returning to the narrative of the epic, the Rājasūya-yajña is performed; Kṛishṇa is highly honoured by Yudhishṭhira (xiv), at which Śiśupāla protests; Bhīshma challenges him, Śiśupāla leaves the hall and prepares his army for battle against Kṛishṇa (xv). Śiśupāla's envoy brings a message of either a defiance or a submission; Sātyaki answers it, and the envoy replies haughtily (xvi). The two armies move forward to battle (xvii); their contest is described at length; in the end the two rivals meet, fight with their arrows, then with supernatural weapons, until Kṛishṇa kills Śiśupāla (xviii-xx).

The poem is closely modelled on Bhāravi's *Kirātārjunīya*: political discussions, marching of armies, description of the mountain scenery, drinking parties and finally a battle scene are successively described in both. Like Bhāravi, Māgha describes the battle by the display of his powers in *Śabdālaṅkāra*. It may be said that in the nineteenth canto which exhibits these features, Māgha has excelled Bhāravi.

SĪTĀ DEVĪ. A Sanskrit lady writer, whose chief work *Araṇyarodanam* (1949) is a one-act play on the domestic dfficulties.

SĪTĀPATI, G.V. A modern Telugu scholar, who has rendered into Sanskrit some selections from classical Telugu and some from modern Telugu writings; most noteworthy are his attempts to put into Sanskrit the Telugu *Śṛiṅgāra padas* (songs intended for Abhinaya) of the famous musician Kshetrajña (*Kavitodaya-chandrikā*).

SĪTĀRĀMA GOSVĀMĪ. A modern writer, who rendered into Sanskrit Svāmī Vivekānanda's Bengali essay on 'East and West' under the title *Prāchya-pāśchātyam*.

SĪTĀRĀMA ŚĀSTRI. A Vedic scholar, whose chief work is *Vedārtha-vichāra* (1961; on the supremacy of Āditya).

ŚIVA (fl. 18th cent.). A Sanskrit author of *Dharma-tattva-prakāśa*, a work on Dharmaśāstra.

ŚIVACHANDRA (fl. 19th cent.). A Sanskrit writer, whose *Adhyātma-chaṇḍī* kept up in

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Bengal the traditional learning in logic (*navya-nyāya*).

ŚIVADĀSA (fl. *c.* 1487). Author of the celebrated Sanskrit version of the *Vetāla-pañchaviṁśatikā* (q.v.).

ŚIVADĀSA. A Sanskrit writer to whom *Kathārṇava* (book of tales about fools and knaves), *Bhikshāṭana-kāvya* (a religious poem) and *Śālivāhana-kathā* (romantic tales) are ascribed; his identity is not known and his date is uncertain.

ŚIVĀDITYA (fl. middle 12th cent.). A native of Mithilā and a Sanskrit author of *Saptapadārthī* (q.v.); a popular tract on Nyāya and Vaiśeshika philosophy), *Hetu-khaṇḍana*, *Upādhi-vārtika*, *Arthāpattī-vārtika* and *Lakshaṇamālā* (the last work probably his masterpiece).

ŚIVA-DṚISHṬI. A Sanskrit work on philosophy by Somānanda (q.v.), of which only the first three chapters and a part of the fourth have survived; the work formed the basis of *Pratyabhijña-śāstra*, the Śaiva philosophy of Kashmir.

ŚIVAGOVINDA TRIPĀṬHI. A modern Sanskrit poet, whose *Śrī Gāndhī-gaurvam-kāvyam*, eulogising Mahātmā Gāndhī, was published in the *Bhāratī* (XX).

ŚIVAKAIVALYA-CHARITA. A Sanskrit work (Bombay, 1950) by V.M. Kaikini, which is on the life of an ancestor of the author and contains interesting historical information on migration of Paṇḍita families.

ŚIVĀNANDA, SVĀMĪ. A Sanskrit scholar and sage, whose chief work is an Eng. comm. on *Brahma-sūtra* (Rishikesh, 1949).

ŚIVA NĀRĀYAṆA. A Sanskrit scholar, whose chief works are : *Nirukta-mīmāṁsā* (1970; a critical discussion of topics related to *Nirukta* and *Nighaṇṭu*), *Vaidika Vāṅmaya meṅ Bhāshā-chintana* (in Hindi, 1972) and tr. in Hindi of Annambhaṭṭa's *Tarka-saṅgraha* (1974).

ŚIVAPRASĀDA BHARADVĀJA. A modern Sanskrit author of *Ajeya-bhāratam* (*Sūryodaya*, November, 1971), a drama, which deals with the Chinese aggression on the Himalayas and the heroism of the Indian jawans; his *Bhārata-sandeśa* (Hoshiarpur) conveys India's message of peace.

ŚIVA-PURĀṆA. See *Purāṇa.*

ŚIVARĀMA. A Sanskrit writer of the court of king Raṇavīr Singh of Kāshmīr (ascended 1857) and author of *Bhūpāla-vilāsa*, a work dealing with different topics of royal interest, games and amusements.

ŚIVARĀMA ŚĀSTRĪ, P. A Sanskrit author of *Charitra-ratnāvalī* in two parts (Kumbhakoṇam, 1922, 1924), which contains stories from classical works, epics and the *Purāṇas.*

ŚIVARĀMA TRIPĀṬHĪ (fl. 18th cent.). A Sanskrit writer, son of Kṛishṇarāma, and author of the Alaṅkāra works: *Alaṅkāra-samudgaka*, *Rasa-ratnahāra* and *Vishamapadī* (a comm. on *Kāvya-prakāśa*).

ŚIVAŚAṄKARA. A Sanskrit writer of the court of Raṇavīr Singh (ascended 1857) of Kāshmīr and author of *Raṇavīra-ratnākara*, a Dharma-śāstra digest.

ŚIVAŚAṄKARA KĀVYATĪRTHA. A modern Vedic scholar, whose chief works in Hindi are : *Vaidika Itihāsārtha-nirṇaya* and Hindi comms. on *Chhāndogya* and *Bṛihadāraṇyaka Upanishads*; for his comm. on *Ṛigveda*, see *Ārya Muni.* He has pub. also two studies: *Trideva-nirṇaya* and *Oṅkāra-nirṇaya.*

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ŚIVA-SŪTRA. See *Vasugupta.*

ŚIVA-SŪTRA. The fourteen sūtras at the commencement of the *Aṣhṭādhyāyī* of Pāṇini.

ŚIVA-SŪTRA-VIMARŚINĪ. A Sanskrit comm. by Kshemarāja (q.v.) on the *Śiva-sūtra* (q.v.).

ŚIVASVĀMIN. A Sanskrit poet, son of Arkasvāmin and better known as Bhaṭṭa Śivasvāmin; he wrote under Avantivarman of Kashmir (885) the *Kappaṇābhyudaya* (q.v.), an epic in 20 cantos. An ardent Buddhist, in his work, he is highly influenced by Bhāravi and Māgha (qq. v.).

ŚIVA-UPA-PURĀṆA. A Sanskrit work, which contains about 6,000 stanzas, divided into two parts. Part I deals with the creation and division of the universe, the origin of all things from the Liṅga, the rules of worshipping it and Śiva, the glory of Benares and other Śiva tīrthas, while Part II deals with the defeat of Tripurāsura by Śiva, the sacrifice of Daksha, the birth of Kārttikeya and Gaṇeśa, Nandī and others, and the rules for observing such festivals as the Śivarātri. See *Upa-parāṇa, Purāṇa.*

ŚIVA (VĀYŪ) PURĀṆA. See *Purāṇa.*

ŚIVOPĀDHYĀYA (fl. 18th cent.), A Sanskrit commentator on *Vijñāna-bhairava-tantra,* a Śivaite work.

SKANDA-PURĀṆA. See *Purāṇa.*

SKANDASVĀMĪ (fl. 630). A Vedic scholar, whose Sanskrit Bhāshya on some portions of the *Ṛigveda* has been pub. in the Trivandrum Sanskrit Series; complete Bhāshya of the Ist Aṣhṭaka and portions of 2nd to fifth Aṣhṭakas are at present extant. He is identified with Skandasvāmī, the commentator of *Nirukta.*

SKÖLD, HANNES. A Swedish Indologist, whose chief work is on *Nirukta* (Lund, 1926).

SKRAP, POUL. A modern Danish Indologist, whose special study is on *Rāmāyaṇa,* alaṅkāras and commentarial literature. He is preparing a tr. with explanations of the comm. to *Meghadūta* called *Vidyullatā.*

SKURZAK, LUDWIK. A modern Polish Indologist, who works at the University of Wroclaw; he has pub. studies on the ascetic life in ancient India.

SLATER, L. ROBERT. Founder-Director of the Centre for the Study of World Religions in the Harvard University, America, he has written on Theravāda Buddhism; he has belief in religious pluralism and co-existence and his two books are : *World Religions and World Community* and *Can Christians Learn from Other Religions* ? This Centre was inaugurated formally by the Indian Philosopher-President Dr. S. Rādhākṛishṇan with his lecture *Fellowship of the Spirit* (1961).

ŚLOKASAṄGRAHA (*Bṛihatkathā-śloka-saṅgraha*). An abridgement in verse of Guṇāḍhya's *Bṛihatkathā* (q.v.), made by *Budhasvāmin* (q.v.), a Sanskrit poet; it is considered as Nepalese version of the *Bṛihatkathā.*

It has 28 cantos (*sargas*) consisting of 4,539 stanzas, which appears to be incomplete; this abridgement differs from those of Kshemendra and Somadeva. The absence of descriptions and the use of the Prākṛit forms suggest that this version may be nearer the original; except for the fact that the manuscript has been obtained from Nepal, there is nothing to ascribe its place of origin to Nepal. The critics hold that this version must have been produced about the 8th or 9th cent. on the old condition of its manuscript, though there is no strong ground on which to fix the date of this author.

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Buddhasvāmin has shown considerable art in his work.

ŚLOKA-VĀRTTIKA. A part of Kumārila's Sanskrit comm. on Jaimini's *Pūrvamīmāṁsā-sūtra* (I. 1).

SLUSZKIEWICZ, EUGENIUSZ. A modern Polish Indologist, who is a pupil of Gawronski (q.v.). A specialist in Sanskrit philology, he has pub. works on the stylistic problems in *Arthaśāstra* and on the recensions of *Rāmāyaṇa*; he is also the author of books on history of India and on various Indian religions.

SMEKAL, ODOLEN (1928-). A Czech Indologist, who tries to unfold some aspects of ancient Indian cultural heritage in his Czech work *Indicke Promeny* (Indian Metamorphses, Prague, 1973).

SMIRNOV, B.L. A modern Russian Indologist, who has pub. the tr. of selected parts from the *Mahābhārata* in Ashkhabad (Turkmend, USSR).

SMITH, H. DANIEL. A modern Indologist, whose chief works are : *Descriptive Bibliographical Account of the Pañcharātra Āgama Texts in Print and Manuscripts*, two compilations of the textual portions from the *Āgamas* on *Prāsādas* or *Vimānas* (1963), *Vaishṇava Iconography* (1968), *Selections from Vedic Hymns* (1968) and *A Descriptive Bibliography of the Printed Text of the Pañcharātrāgama* (Vol. I, 1975).

SMITH, HELMER (1882-1956). An Indologist, who, along with Dines Anderson, is the joint editor of *Critical Pali Dictionary* (Ist Vol.; 1924-48), the material collected by Geiger, which remained unpublished has been included in facsimile 2 and following of Vol. 2. Smith's other works are : *Les deux prosodies du vers bouddhique* (Lund, 1950), *Analecta rhytmica* (Helsinki, 1954), ed. of *Khuddaka-pāṭha*, study in *Saddanīti* (1928 onwards), ed. of *Paramattha-jotikā* (1915-18), ed. of comm. on Yamakavagga of *Dhammapada*, ed. of *Suttanipāta* (with Dines Anderson), *Le Bouddhisme langue Palie* (1926-27) and a detailed study of the metrical aspect of *Pūrva-Mīmāṁsā-sūtra* (1953).

SMITH, VINCENT A. (d. 1920). An Indologist, whose chief works are: *The Remains near Kasia* (Allahabad, 1896), *History of Fine Art in India and Ceylon* (Oxford, 1911) and *Early History of India* (Oxford).

SMITH, WILFRED CANTWELL. Director of the Centre for the Study of World Religions, who is noted for his analytical and expository quality. His writings include 'Modernisation of a Traditional Society' (delivered under the Indian Councils of World Affairs, 1965), Religious Atheism—Early Buddhistic and Recent American' (1966) and 'Questions of Religious Truth' (1967).

SMITH, W.L. A Swedish Indologist, whose chief work is: *The Myth of Manasā—A Study in the Popular Hinduism of Mediaeval Bengal* (Stockholm, 1976). He is at present engaged in the studies on *Rāmāyaṇa.*

SMṚITI. Law books or code of laws in Sanskrit; this term includes the whole body of Hindu Law, but it is more especially applicable to the laws of Manu, Yājñavalkya, and other inspired sages (traditionally numbering 20), who first recorded the Smṛiti or 'recollections' of what they had received from a divine source. The contents of these works generally fall in four parts: (1) *Āchāra*, rules of conduct and practice; (2) *Vyavahāra*, judicature; (3) *Prāyaschitta*, penance, and (4) *Rājadharma*, polity. The Smṛitis are supposed to be based on the Dharma-sūtras (see *Vedāṅga*) and may be regarded as their expanded and metrical

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versions; some scholars believe that each Smṛiti was really based upon a Dharma-sūtra, though it may not be possible to trace this original source. The Smṛitis at present have, however, incorporated in them contemporary local customs and usages of the cultured people as necessitated by the changing times. Unlike the prose form of the Dharma-sūtras, these works are generally in verse; *Manu-smṛiti* or *Mānava-dharma-śāstra* is the oldest and the most well-known of this class. There are many other Smṛiti works of a more or less similar nature of which those of Yājñavalkya, Nārada, Bṛihaspati, Kātyāyana, Vishṇu, Vyāsa, Parāśara and Devala are important; Pulastya, Pitāmaha and Hārīta also wrote their Smṛitis but our knowledge about them is limited to quotations that are found in other works on Dharma-śāstra. There are other Smṛitis also; one list mentions 152; the number of Smṛitis can be augmented from the Epics and the Purāṇas which contain long sections which might as well be Smṛitis. There is a considerable difference of opinion among scholars regarding the date of the Smṛiti works, but they extend over a period of 800 years, i.e., from 200 B.C. to A.D. 600.

The Smṛitis have played a very important role in Hindu life during the last two thousand years. 'Although the Vedas are regarded as the ultimate source of Dharma, in practice, it is the Smṛiti to which Hindus all over India turn for the real exposition of religious duties and usages. They are also regarded as the only authentic source of Hindu Law and social customs.' Below are given the important Smṛitis:—

(*i*) *Manu-smṛiti* (*Mānava Dharma-śāstra*) is the oldest and the most well-known Dharma-śāstra held in the greatest respect all over India; it is now generally agreed that the text was formulated some time between 200 B.C. and A.D. 200, though it was possibly revised several times. The Smṛiti itself admits more than one redaction of the text, and the *Nārada-smṛiti* mentions that the original text by Manu was successively condensed by Nārada, Mārkaṇḍeya and Sumati. This metrical Smṛiti was probably based upon a *Mānava Dharma-śāstra*, which is now lost, but quotations from which have been traced in Vasishṭha Dharma-sūtra. The Smṛiti, however, contains a mythological legend to the effect that 'these Institutes of the Sacred Law' were originally composed by the Divine Creator who taught them to Bhṛigu and other sages; it is Bhṛigu (or his pupil, according to some versions), who ultimately expounded them. This theory of Divine Origin undoubtedly gave a sacrosanct character to *Manu-smṛiti* and at least partially explains its importance and popularity.

The *Manu-smṛiti* consists of 2,694 verses and is divided into 12 books; Bk. I contains a semi-philosophical account of creation; Bk. II deals with the sources of law and describes the duties of the student life (*Brahmachārī*); in Bks. III—V the life of the householder (Gṛihastha) is elaborated with reference to his marriage, daily Yajñas, Śrāddhas (III), occupation and general rule of life (IV), lawful and forbidden food, impurity and purification, and rules relating to women (V). Bk. VI deals with the two further stages of life, the hermit in the forest (Vānaprastha) and the ascetic (Sannyāsa); Bk. VII describes the duties of the king (Rājadharma) and develops the general political maxims; Bks. VIII and IX give an account of civil and criminal laws including procedure, evidence and ordeals and eighteen other topics: recovery of debts; deposit and pledge; sale without ownership; partnership concerns; substraction of gifts; non-payment of wages; non-performance of agreement; rescission of sale and purchase; masters and herdsmen; disputes as to boundaries; defamation; assault and hurt; theft; violence; adultery; duties of husband and wife; inheritance and partition; gambling and wagers. Bk. X adds an account of the duties of kings, Vaiśyas, and Śūdras; of the mixed castes and the rules of caste-

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occupations in normal and abnormal times; Bk. XI deals with rules for gifts, sacrifices and penances. Bk. XII follows the sinner to his retribution in the next life by the rules of transmigration and deals with the means of attaining release (Moksha); eulogy of the Veda and result of the study of the *Mānava-dharma-śāstra.*

Of the numerous commentators of the *Manu-smṛiti*, Medhātithi belongs to earlier than 9th cent., Govindarāja to the 12th, and Kullūka to the 13th or 15th cent. Its great influence is attested in Burma, Siam and Java also where it is considered authoritative.

(*ii*) *Yājñavalkya-smṛiti* : A well-known metrical Dharma-śāstra composed by Yājñavalkya, next in importance to the *Manu-smṛiti*; it is placed in the 4th cent. A.D. by Jolly and between A.D. 100 and 300 by Kane. One of the chief merits of this Smṛiti lies in arranging the materials of the *Manu-smṛiti* in a more systematic and concise form.

Consisting of a little over 1000 verses, its three chapters are devoted to the rules of conduct (*āchāra*), law (*vyavahāra*, usage) and penances (*prāyaśchita*); each chapter has been sub-divided into several sections called Prakaraṇas. The eighteen topics of Manu, though not enumerated, are adhered to and two more are added, viz., relations of service and another on miscellaneous topics. It adds written documents to Manu's means of proof; new is an embryology taken from some medical treatises. But the general outlook is largely similar, and emancipation (*Moksha*) is won by the knowledge of self. The work lays great stress on woman's claims to property rights and has a very large number of important commentaries on it; the chief comm. is the *Mitākṣharā* (q.v.) of Vijñāneśvara, written in the south in the 11th century.

(*iii*) *Nārada-smṛiti* : A well-known Dharma-śāstra ascribed to Nārada, which is placed in A.D. 500 by Jolly and between A.D. 100 and 400 by Kane; this Smṛiti is available in a larger and a shorter version.

Based admittedly upon the extant *Manu-smṛiti*, it has a number of original features; the description of the courts of justice in the *Nārada* is more elaborate than in the *Manu* and in the *Yājñavalkya*. It sub-divides titles of law into 132, mentions 15 kinds of slaves, 21 ways of acquiring property, 5 ordeals, 11 classes of witnesses and lays great stress on records in procedure and written proofs. Asahāyā commented on it in the 8th cent. and Bāṇa knows it in the 7th cent.

(*iv*) *Bṛihaspati-smṛiti* : A Dharma-śāstra ascribed to Bṛihaspati, which is placed in 6th or 7th cent. by Jolly and A.D. 300—500 by Kane. It is like a *Vārttika* (comment) on the *Manu-smṛiti* but it approves of the practice of *satī*.

(*v*) *Kātyāyana-smṛiti* : A metrical Dharma-śāstra ascribed to Kātyāyana, dated between A.D. 400 and 600. The work has not survived and is known only from quotations; it agrees often with *Nārada-smṛiti* and *Bṛihaspati-smṛiti*. The constitution of the court of justice (Dharmādhikaraṇa) is of the traditional Smṛiti-type, but some new features are added; the rules of judical procedure, even more than those of the *Nārada* and the *Bṛihaspati*, mark the climax of Hindu Jurisprudence. In the penal law, the punishment of crimes occupies a more prominent place than compensation for wrongs. The laws of partition and inheritance contain a number of important clauses, while the law of debt is highly interesting.

(*vi*) *Vishṇu-smṛiti* (*Vaishṇava Dharma-śāstra*): A well-known Dharma-śāstra said to have been revealed by Vishṇu; it appears to be an old Dharma-sūtra of the Kaṭhaka School which was subsequently remodelled into a Smṛiti, written partly in prose and partly in verse, by a member of the Bhāgavata sect of the Vaishṇavas. The present text, however, probably originated not earlier than the 3rd cent. A.D., though some would place it between

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A.D., 100 and 300.

(*vii*) *Vyāsa-smṛiti* : A Dharma-śāstra ascribed to Vyāsa, which may be dated between A.D. 200 and 500; it comprises about 250 verses divided into four chapters. From citations made by Aparārka and others, it would appear that Vyāsa also dealt with rules of procedure and *Vyavahāra-padas* and his doctrine in most respects agreed with those of *Nārada*, *Kātyāyana* and *Bṛihaspati*.

(*viii*) *Parāśara-smṛiti* : A Dharma-śāstra ascribed to Parāśara; the extant work is a recast of an older text and has several verses identical with *Manu* whose views it frequently quotes. By the 9th cent., it had attained considerable authority and as such it may be placed before A.D. 500. The *Bṛihatparāśara*, however, is only a later recast of the Smṛiti of Parāśara.

(*ix*) *Devala-smṛiti* : A Dharma-śāstra ascribed to Devala, known only from quotations. Devala was probably a contemporary of Kātyāyana and may be dated between A.D. 400 and 600.

For an exhaustive and uptodate account of the Smṛiti literature, see P.V. Kane: *History of Dharma-śāstra* (Vols. I—V).

SMṚITI-CHANDRIKĀ. A famous and extensive Sanskrit Smṛiti digest by Devaṇṇabhaṭṭa (q.v.), which deals with the Saṁskāras, Āhnika, Vyavahāra, Śrāddha, and Aśaucha Kāṇḍas; there was probably a Kāṇḍa on Prāyaśchitta also. The work quotes most profusely from various Smṛitis and thus affords valuable assistance for reconstructing and checking munuscripts and text-editions; it was considered of great legal authority in South India.

SMṚITI-KAUMUDĪ. A Sanskrit Smṛiti digest, ascribed to Madanapālā (q.v.) or to his son Māndhātā, which exhaustively deals in four chapters with the *dharma* of the Śūdra, the kings of Śūdras, their *addhikāra* for religious rites, marriage, observances, Śrāddha etc. and their daily duties.

SMṚITI-MAHĀRṆAVA. A Sanskrit Smṛiti digest, ascribed to Madanapāla (q.v.) or to his son Māndhātā, which mainly describes the various bodily diseases resulting from past evil deeds and prescribing various rites and penances for the eradication of bad results.

SMṚITI-RATNA-HĀRA. A Sanskrit Smṛiti digest by Rāyamukuṭa (q.v.), which deals with appropriate time for performance of *Vratas* and *Pūjās* and other rites.

SMṚITI-RATNĀKARA (*Ratnākara*). A voluminous Sanskrit Smṛiti digest by Chaṇḍeśvara (q.v.), whose seven sections entitled *Kṛitya-ratnākara* (dealing with various vratas), *Dāna-ratnākara* (on gifts), *Vyavahāra-ratnākara* (on civil and criminal law), *Śuddhi-ratnākara* (on purificatory rites), *Pūjā-ratnākara* (on worship), *Vivāda-ratnākara* (on various subjects of dispute), and *Gṛihastha-ratnākara* (on proper conduct of householders) form independent works.

SMṚITISĀRA. A Sanskrit Smṛiti digest by Harinātha (q.v.), which hitherto available only in manuscripts, deals with Saṁskāras, rites on death, Śrāddha, Prāyaśchitta, various titles of law and judicial procedure; it is also called *Smṛiti-sāra-samuchchaya*.

SMṚITI-TATTVA (*ASHṬĀVIṀŚATI-TATTVA*). Twenty-eight Sanskrit Smṛiti-digests by Raghunandana (q.v.), which end in the word "—tattva". Dealing with different topics of Dharma, their names are : *Āhnika-tattva, Chhāndoga-vṛishotsarga-tattva, Dāya-tattva, Deva-pratishṭhā-tattva; Dīkshā-tattva, Divya-tattva, Durgotsava-tattva, Ekādaśī-tattva, Janmāshṭamī-tattva, Jyotisha-tattva, Kṛitya-tattva, Malimlucha-tattva, Maṭha-pratishṭhā-tattva, Purushottama-kshetra-tattva, Prāyaśchitta-tattva, Ṛig-vṛishotsarga-tattva, Saṁskārā-tattva, Sāma-śrāddha-tattva, Śūdra-kṛitya-tattva, Śuddhi-tattva, Taḍāga-bhavanotsarga-*

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tattva, *Tithi-tattva*, *Udvāha-tattva*, *Vastu-yāga-tattva*, *Vrata-tattva*, *Vyavahāra-tattva*, *Yajur-vṛishotsarga-tattva* and *Yajuḥ-śrāddha-tattva*.

SMṚITYARTHASĀRA. See *Srīdhara*.

SNELLGROVE, DAVID (1920-). An Indologist, who pub. an excellent ed. with Eng. tr. of the *Hevajra-tantra* (London, 1959).

SOANE, E.B. A modern Indologist, who has compiled a big Kurdish Dictionary, a language having affinity with Sanskrit.

ŚOBHĀKARA (fl. end of 12th or early 13th cent.). A Sanskrit writer on poetics and author of *Alaṅkāra-ratnākara*, a popular work in Kāshmir, which deals with the whole field of poetics in 112 Sūtras. The author himself wrote a comm. on this work in which he elaborated the Sūtras and illustrated them by examples drawn from varied sources; in what are known as Parikaraślokas, he has summarised his views on particular topics (incidentally, Yaśaskara in his *Devī-śataka*, wrote verses in praise of Devī in illustration of the figures of speech defined in the Sūtras of this work). Śobhākara criticises Ruyyaka, while Jayaratha, author of the *Vimarśinī* (Ist quarter of 13th cent.) defends Ruyyaka.

ŚOBHANA (or Śiromaṇi; fl. 10th cent.). A Jaina Sanskrit author of the court of Dhārā, who converted his brother, Dhanapāla into his faith after prolonged effort. He is the author of the *Chaturviṁśati-Jinastuti* (q.v., *Tīrtheśastuti* or *Śobhanastuti*); Dhanapāla, his brother, commented upon the poem.

SOḌḌHALA (fl. 11th cent.). A Sanskrit poet, son of Śūra and Padmāvatī and of the Vālabha Kāyastha family of Gujarāt. He flourished under the patronage of Chittarāja, Nāgārjuna and Mummuṇi Rāja of Koṅkana, who had their capital at Sthānaka, modern Thānā, near Bombay. As the poet refers also to the patronage of Vatsarāja of Lāṭa, it is probable that his work, the *Udayasundarī-kathā* (q.v.) was composed between 1026 and 1050.

SOEBADIO (Mrs.). A Sanskrit scholar of Jakarta, Indonesia, who is a member of the Consultative Committee of the International Association of Sanskrit Studies. She takes active interest in promoting Sanskrit studies in her country.

SOLOMON, E.A. (Miss). A modern scholar, whose chief work is *Indian Dialectics*.

SOLOMONS, J.W. An Indologist, whose chief work is the ed. of *Bhāradvāja-gṛihya-sūtras* (Leiden, 1913).

SOMACHANDRA. A Sanskrit author of *Kathā-mahodadhi* (1448; q.v.), a collection of tales in prose; he was a pupil of Ratnaśekhara of Tapāgachchha.

SOMACHARITRAGAṆI. A Sanskrit poet and author of *Guruguṇa-ratnākara* (1485), a historical poem describing the life of Lakshmīsaragaṇi of Tapāgachchha; this work is of considerable importance in Gujarat history.

SOMADEVA (fl. *c.* 959). A Digambara Jaina Sanskrit poet and author of *Yaśastilaka-champū* (q.v.), composed in 959. He was a contemporary of the Rāshṭrakūṭa king Kṛishṇa III and a protégé of his feudatory, a son of the Chālukya king Arikesarin II. He composed also the *Nītivākyāmṛita* (q.v.), which is almost a sort of comm. on Kauṭilya's *Arthaśāstra*, though definitely more moral in tone. Before this, however, Somadeva had composed the *Shaṇṇavati-prakaraṇa*, the *Yukti-chintāmaṇi* and the *Mahendramātalisañjalpa* as is known from the colophon of his *Nītivākyāmṛita*; all these works, however, are no longer extant. His attitude throughout is but slightly affected by his Jaina views.

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SOMADEVA. A Brāhmaṇa poet in the court of king Ananta of Kashmir (1029-64), who is the author of *Kathā-sarit-sāgara* (q.v.), a Sanskrit version of *Bṛihatkathā*, between 1063 and 1082.

SOMADEVA (fl. 12th cent.). A Sanskrit dramatist and author of the *Lalita-vigraha-rāja-nāṭaka*, a comedy in honour of the Chāhamāna king Vīsaladeva of Śākambhari, describing his patron's love for princess Desaladevī of Indrapur. The drama is partly preserved in a stone inscription at Ajmer.

SOMADEVA. A Sanskrit grammarian, who was a resident of Ājurikā [Ājre, in the old Kolhāpura State) and a contemporary of Śilāhāra king Bhoja Deva (Bhoja II). He composed the *Śabdārṇava-chandrikā*, a grammatical work, perhaps in 1205.

SOMADEVA. Author in Sanskrit of *Rasendra-chūḍāmaṇi*, an Āyurvedic work.

SOMAKĪRTI. A Jaina Sanskrit poet of Nanditatagachha, pupil of Bhīmasena and author of *Saptavyasana-charita*, *Pradyumna-charita* (1474) and *Yaśodhara-charita* (1476), all kāvyas.

SOMĀNANDA (fl. beginning 10th cent.). A Sanskrit writer on Śaivism, and author of the *Śiva-dṛishṭi* (q.v.), an important work of the *Pratyābhijñā* school. He was probably a pupil of Vasuguptā (q.v.).

SOMĀNANDA. See *Somanātha*.

SOMANĀRYA (fl. *c.* 1344). A Sanskrit writer on music, who is probably identical with the Telugu poet Nāchan Soman; his *Svara-rāga-sudhārasam* or *Nāṭya-chūḍāmaṇi* is a learned treatise on music and dancing, in which the author follows Nārada and frequently differs from Bharata.

SOMANĀTHA. A Telugu Brāhmaṇa of Rājamundry, a musician, a scholar, a poet and author in Sanskrit of *Rāgavibodha* (1609; q.v.); he is also called Somānanda.

SOMANĀTHA. A Sanskrit poet, who was a nephew of Anantabhaṭṭa (q.v.). His *Vyāsa-yogi-charita-champū* displays scholastic and cultural achievements of Vyāsarāya, who was the *rājaguru* of Krishṇadevarāya and was held in high esteem by Achyutadevarāya (ruled A.D. 1530-42). Somanātha's prose is enchanting, for the reader feels it like that of *Kādambarī* (q.v.).

SOMANĀTHA. A Sanskrit poet, whose *Kṛishṇagīti* is in imitation of Jayadeva's *Gīta-govinda*.

SOMAPĀLA-VILĀSA. See *Jalhaṇa*.

SOMAPRABHĀCHĀRYA (fl. 12th cent.). A Jaina Sanskrit, Prakrit and Apabhraṁśa poet and author in Sanskrit : *Śatārtha-kāvya* (1177; a poem in which a single verse is interpreted in a hundred ways) and *Śṛiṅgāra-vairāgya-taraṅgiṇī* (q.v.; a poem in 46 stanzas, utilizing the device of Ślesha for two simultaneous themes), in Prakrit: *Sumatinātha-charita* (q.v.; a poem describing the life of the 5th Tīrthaṅkara), *Kumārapāla-pratibodha* (q.v.; some parts of it are written in Sanskrit and Apabhraṁśa), *Kumārapāla-charita* (q.v.; containing an account of king Kumārapāla) and in Apabhraṁśa: a hymn in honour of Pārśva in an extremely artificial style. He was a younger contemporary of the famous Hemachandra (q.v.).

SOMAPRABHA SŪRI. Same as Somaprabhāchārya.

SOMAYĀJĪ, G.J. See *Srī Rādhākṛishṇa-prabhā*.

SOMAYĀJĪ, L. A Vedic scholar, who ed. with

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accents the *Taittirīya-brāhmaṇa* of Kṛishṇa *Yajurveda* (1899) in Telugu character.

SOMAŚEKHARA (fl. 18th cent.). A Sanskrit writer, also known as Rājaśekhara, who composed *Bhāgavata-champū* on the story of Kṛishṇa; his *Sāhitya-kalpadruma* is a work on poetics. He was honoured by Peshwa Mādhava Rāo.

SOMAVALLI-YOGĀNANDA. See *Aruṇagiri Nātha I.*

SOMEŚVARA (fl. 1129). A Sanskrit poet and a king of Chālukya dynasty, who is credited with the authorship of *Mānasollāsa* q.v.), an encyclopaedic work.

SOMEŚVARA (fl. 12th cent.?). A Sanskrit court-poet of Vīradhavala and Vīsaladeva and son of Kumāra and Lakshmī; he composed the *Surathotsva*, a poem describing in 15 cantos the mythical story of Suratha, comprising his penance in the Himālayas and slaying the demons. Because of its allusion to Vastupāla and the account of the poet and his patrons at the end, the *Surathotsva* has been regarded as a political allegory, but this is rejected by some scholars.

SOMEŚVARA (fl. *c.* 1400). A Sanskrit writer on philosophy and author of *Nyāya-sudhā* or *Rāṇaka* (a comm. on Kumarila Bhaṭṭa's *Tantra-vārtika*).

SOMEŚVARADEVA (fl. 13th cent.). A Sanskrit poet and author of the *Kīrtikaumudī*, a panegyric in praise of Vastupāla, a minister of the Vāghela princes of Gujarat. This also deals with the history of the Vāghela dynasty of Gujarat. See *Arisiṁha, Udayaprabha Sūri, Bālachandra Sūri.*

SOMILA. Same as Saumilla (q.v.).

SONNE, W. A modern Indologist, who has made linguistic and mythological investigations (with special reference to *Ṛigveda* I.50), which reveal the influence of Kuhn's approach and methodology.

SONTHEIMER, GÜNTHER-DIETZ (1934-). A German Indologist, whose chief works are: *The Concept of Dāya* (1964) and *The Hindu Joint Family : Its Evolution as a Legal Institution* (Delhi, 1977).

SOOTHILL, WILLIAM EDWARD. A modern scholar, whose chief work is: *A Dictionary of Chinese Buddhist Terms*, with Sanskrit and English Equivalents and a Sanskrit-Pali Index (jointly with Lewis Hodous).

SOPA, G. A modern American Indologist, who teaches in the University of Wisconsin and whose field of specialization is Indo-Tibetan Buddhist Doctrines.

SÖRENSEN, S. A Denish Indologist, whose chief work is : *Index to the Proper Names in the Mahābhārata.*

SORGEL, DAGMAR (Mrs.). A modern German Indologist, who is working on the representation of the *Rāmāyaṇa* in Indian pictorial art and miniature painting.

SPANDA-KĀRIKĀ. An authoritative Sanskrit work on the Śaiva philosophy of Kashmir, which is a running comm. on the *Śiva-sūtras*; it is also common appellation of the *Spanda-sūtras*, attributed by Kshemarāja (q.v.) to Vasugupta. In reality, however, these seem to have been composed by Kallaṭa (q.v.), a pupil of Vasugupta.

SPANDA-SŪTRA. See *Spanda-kārikā.*

SPEYER, J.S. A French Indologist, who specialised in Buddhist Sanskrit literature; his chief works are ed. of *Avadānaśataka* (Bibliotheca Buddhica Series, 1902-9), tr. of

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Jātkamālā (1895) and studies on the *Kathā-saritsāgara* (Amsterdam, 1908).

SPHOṬĀYANA. An ancient Sanskrit grammarian, mentioned by Pāṇini (VI. 1.123)

SPHUṬA-BRĀHMA-SIDDHĀNTA. See *Brāhma-siddhānta.*

SPIEGEL, FRIEDRICH VON. A German Indologist, who was the first to pub. Pali texts from the Copenhagen collection in his *Anecdota Palica* (Leipzig, 1845), which contains the first four stories of the first vagga of the *Rasavāhinī* and the Urgasutta from the *Suttanipāta.* See *Westergaard, N.L.*

SPIEGELBERG, FREDERIC. An Indologist, whose chief works are: *Spiritual Practices of India* (1951) and *Living Religions of the World* (1956; three chapters are devoted to Hinduism); he is working on a book on Tibetan Visual Art. See *Haridāsa Chaudhurī.*

SPINK, WALTER. An American Indologist, whose special field of study is Sanskrit and related languages; he at present teaches in the University of Michigan.

SPITZBART, H. A modern German Indologist, who is working on the Sanskrit influences on the Bahasa, Indonesia.

SPROCKHOFF, JOACHIM FRIEDRICH. A German Indologist, whose chief work is *Saṁnyāsa* (Wiesbaden, 1976).

ŚRĀDDHA-KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), which deals with all the aspects of *Śrāddha.*

ŚRĀDDHA-VIVEKA. A Sanskrit Smṛiti digest by Śūlapāṇi, which deals with *Śrāddha.*

ŚRAUTA-SŪTRA. A part of the *Kalpa-sūtras* (q.v.). See *Vedāṅga* (Kalpasūtras).

ŚRĀVAKĀCHĀRA. A Jaina work in Apabhraṁśa doha by Devasenāchārya (q.v.), which lays down the 'Do's' and 'Don'ts' of the life of a Jaina monk.

ŚRĀVAKĀCHĀRA-DOHAKA. An Apabhraṁśa poem in the Dohā metre by Joindu (q.v.), dealing with the rules of life for the layman.

SREBRYANY, S.D. A modern Russian Indologist, who is associated with the Institute of World Literature; he is engaged in translating Sanskrit classics into Russian.

ŚRIBHĀSHYA. A Sanskrit comm. by Rāmānuja (q.v.) on *Brahma-sūtra,* in which he expounds Vedānta philosphy according to his own theory which is termed *Viśishṭādvaitavāda* or qualified-monism. See *Rāmānuja.*

ŚRĪCHANDRA. A Jaina Prakrit poet and author of a big epic *Munisuvratasvāmī-charita,* a biography composed in 1135.

ŚRĪCHANDRA. A Jaina Prakrit poet and author of the *Sanatkumāra-charita* in 8,127 verses, composed in 1157; the story of Sanatkumāra, the Chakravartin, is full of all sorts of romantic and supernatural elements. See *Saṇakumārachariu.*

ŚRĪCHANDRA. An Apabhraṁśa poet and author of *Kathā-kośa* (q.v.); he flourished in the 10th or 11th cent. and was a pupil of Vīrachandra of the Kundakunda line of teachers.

ŚRĪCHANDRA. A Jaina Sanskrit writer, who, under Bhojadeva of Dhārā (*c.* 1000-1055), wrote *Purāṇa-sāra* and commentaries on *Padma-charita* of Ravisheṇa and *Mahāpurāṇa* (in Apabhraṁśa) of Pushpadanta.

ŚRĪ-CHANDRAŚEKHARA - VIJAYA - MAHĀRATNĀKARA. A Sanskrit work (1939) by P. Umāmaheśvara Śāstrī, which describes the

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episodes in the life of Śaṅkarāchārya of Kāmakoṭi.

ŚRĪDATTA (fl. between 1200 and 1325). One of the earliest among the mediaeval Maithila writers of Smṛiti digests; styled as Upādhyāya, he is the author of several Sanskrit digests. His *Āchārādarśa* (q.v.) is meant for Śukla Yajurvedins, while the daily duties for Sāmavedins are treated in the *Chhandogāhnika*. In the *Samaya-pradīpa* are described the proper times for various observances, while *Pitṛibhakti* and *Śrāddhakalpa* are manuals on Śrāddha rites for the Yajurvedins and Sāmavedins respectively; *Vratasāra* (also called *Vrata-paddhati*) is also ascribed to him.

ŚRĪDATTA. Son of Nāgeśvara Miśra and author in Sanskrit of *Purvaścharaṇa-paddhati* and other works.

ŚRĪDHARA (fl. 9th cent.). A Sanskrit writer on Mathematics and the author of the *Gaṇita-sāra* (q.v.), a work similar to the *Līlāvatī* of Bhāskarāchārya (q.v.); he is also the author of *Pātīgaṇita-ṭīkā*.

ŚRĪDHARA. See *Sirihara*.

ŚRĪDHARA (fl. 11th cent.). A Sanskrit author of *Triśatī*, a work on Mathematics; some scholars identify him with Śrīdhara, the author of *Gaṇita-sāra*.

ŚRĪDHARA (fl. between 1150 and 1200). A Sanskrit Smṛiti writer, son of Nāgabhartṛi Vishṇubhaṭṭa of Viśvāmitra gotra and author of *Smṛityartha-sāra*, dealing with the usual Dharma-śāstra topics.

ŚRIDHARA BHAṬṬA (fl. end 10th cent.) A Sanskrit writer on philosophy, who was son of Baladeva and Achchhoka and grandson of Bṛihaspati; he lived at Bhūriśreshṭhi in Dakshiṇarāḍhā (West Bengal) and enjoyed the patronage of one Pāṇḍudāsa. He is the author of a comm. entitled *Nyāya-kandalī* on Praśastapāda's Bhāshya on the *Vaiśeshikasūtra*; the other works referred to by Śrīdhara as his own are no more than mere names for the present. The *Nyāyakandalī* for the first time in the history of the system, gives a theistic interpretation of the *Nyāyavaiśeshika*.

ŚRĪDHARADĀSA. A Sanskrit poet and son of Vaṭudāsa, who was a Mandalika or a governor under Lakshmaṇasena of Bengal. He compiled the *Saduktikarṇāmṛita* (q.v.) a Sanskrit anthology in 1205.

ŚRĪDHARA SVĀMIN (fl. *c.* 1250). A native of Valabhi in Gujarat, who is the author in Sanskrit of learned comms. on : *Bhāgavata-purāṇa* (comm. entitled *Bhāgavata-bhāvārtha-dīpikā*, being the most famous), *Vishṇu-purāṇa* and *Bhagavadgītā*. He flourished a little later than Vopadeva (q.v.).

ŚRĪDHARA-VEṄKAṬEŚA. A Sanskrit court-poet of Shāhjī (r. 1687-1711) of Tanjore, whose poem *Sāhendra-vilāsa* in eight cantos narrates the exploits of Shāhjī and is of great historical interest; it has been ed. by Rāghavan. His other poems are: *Dayā-śataka*, *Mātṛibhū-śataka*, *Tārāvalī-śataka*, *Ārtihara-stotra* and *Ākhyāshashṭi*. Known as Ayyāval, he is celebrated in South India for his piety.

ŚRĪ-HARSHA (Harsha-vardhana, Harshadeva). A Sanskrit dramatist and king of Kanauj (606-48). Himself a poet of no mean order, he was a great patron of poets, prominent among them were Bāṇa, Mayūra and Mātaṅga-divākara (qq.v.). Three plays, viz., the *Ratnāvalī*, *Priyadarśikā* and *Nāgānanda* (qq.v.) are ascribed to him; doubts have, however, been raised regarding Harsha's authorship of all these plays, mainly on the strength of a stray remark of Mammṭa in his *Kāvya-prakāśa* and the explanation of the same by some of the commentators; Bāṇa, however, praises his patron Harsha as being endowed with

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poetic genius. I-tsing (end of the 7th cent.) records that king Śilāditya (i.e., Harsha) verified the story of Bodhisattva Jīmūtavāhana and acted it on the stage; Dāmodaragupta in his *Kuṭṭanīmata* ascribed the *Ratnāvalī* to a royal author.

In comparison with Kālidāsa and earlier dramatists, Śrī-Harsha is much inferior in art and style, there being not much originality, but he has effectively devised the plot in both the *Ratnāvalī* and *Priyadarśikā*; the emotion of love is noble and gay. In the *Nāgānanda*, "Harsha rises in depicting the emotions of self-sacrifice, charity, magnanimity, and resolution in the face of death."

ŚRĪ-HARSHA. Author of the Mahākāvya *Naishadha-charita* (q.v.) and the philosophical treatise named *Khaṇḍanakhaṇḍakhādya* (q.v.). The author, in his own words, was son of Hīra and Māmalladevī and probably fl. in the second half of the 12th cent. during the reign of Vijayachandra and Jayachandra of Kānyakubja. Indian tradition has recognised the merit of *Naishadha-charita* by placing it to the status of a Mahākāvya and its author by the side of Kālidāsa. A new *Śṛiṅgāra-śataka*, the *Śṛiṅgāra-hārāvalī*, attributed to Śrī-Harsha has recently been pub. for the first time by the Rājasthāna Purātana Granthamālā.

ŚRĪJĪVA NYĀYATĪRTHA. A modern Sanskrit writer of short plays and farces; his *Sāmya-sāgarakallola* is a farce.

ŚRĪKAṆṬHA-CHARITA. A Sanskrit epic in 25 cantos, by Maṅkha (q.v.), a Kashmirian poet of the 12th cent., describing the tale of the overthrow by Śiva of the city of Tripura.

With prayers and benedictions and descriptions of the good and the bad (cantos i-iii), it describes Kailāsa and its master (iv-v), the spring (vi), the usual sports, swinging, plucking flowers in the woods and mixed bathing (vii-ix). Then follow the equally usual descriptions of the dusk, the rising of the moon, and allied topics until in xviii-xxi there are more martial exploits; after the usual confusion, the hosts of Śiva are marshalled. The Daityas are confounded (xxii) the battle fought and Tripura burnt [xxiii-xxiv). Then by a happy transition, Maṅkha describes the only part of the poem worth reading (xxv). The last canto, which is of some historical and literary interest, throws light on the way in which compositions of learned scholars found publicity in those days.

ŚRĪKARA (fl. probably 9th cent.). A Sanskrit writer on Dharma-śāstra, whose name has come only from quotations.

ŚRĪKARAṆA. A Sanskrit work on astronomy in 12 chapters; the author is unknown.

ŚRĪKṚISHṆA-CHAITANYA-CHARITĀMṚITA. See *Chaitanya-charitāmṛita*.

ŚRĪKṚISHṆA-SANDARBHA. See *Bhāgavata-sandarbha*.

ŚRĪKṚISHṆA ŚARMĀ. A modern Sanskrit writer, who tr. a Malayalam drama *Sandhyā* into Sanskrit.

ŚRĪKṚISHṆA TARKĀLAṄKĀRA (fl. 18th cent.). A Sanskrit author of *Dāyakrama-saṅgraha*, a work on Dharma-śāstra.

ŚRĪKUMĀRA (fl. 16th cent.). A native of Kerala in South India, protégé of king Devanārāyaṇa and author in Sanskrit of *Śilpa-ratna* (q.v.), a work on Art.

ŚĪRLAṄKA. See *Śīlāṅkāchārya*.

ŚRĪMANA MIŚRA (fl. 15th cent.). A Sanskrit writer on grammar and author of commentaries on all the three classical works of the Bengal school of Pāṇini, viz., *Nyāsa*, *Anunyāsa*, and *Tantra-pradīpa*.

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ŚRIṄGĀRA-PRAKĀŚA A Sanskrit work in 36 chapters by Bhoja (q.v.), which is the largest known work in Sanskrit poetics and has been drawn on by Hemachandra and Śāradātanaya (qq.v.). The first eight chapters are devoted to grammatical technicalities and the theory of Vṛitti, the ninth and tenth deal with faults and merits of thought and expression; the next two with Mahākāvya and drama respectively, while the last twenty-four treat of Rasas. The work suggests that Bhoja looked upon Śṛiṅgāra as the only Rasa, though he speaks of eight Rasas.

ŚṚIṄGĀRA-RASĀSHṬAKA. A Sanskrit poem in only 8 erotic stanzas, attributed by some to Kālidāsa.

ŚṚIṄGĀRA-SAPTAŚATĪ. Same as *Gāthā-saptaśatī* (q.v.).

ŚRIṄGĀRA-ŚATAKA. See *Śataka-traya.*

ŚṚIṄGĀRA-TILAKA. A Sanskrit poem, ascribed by some to Kālidāsa (q.v.); it consists of 23 verses, which are attractive pictures of love. The poet, while praising his beloved, mostly condemns her for her hard-hearted nature. The verses have some merit but nothing about authorship can be stated definitely.

ŚṚIṄGĀRA-TILAKA. See *Rudrabhaṭṭa.*

ŚṚIṄGĀRA-TILAKA. See *Rāmabhadra Dīkshita.*

ŚṚIṄGĀRA-VAIRĀGYA-TARAṄGIṆĪ. A Sanskrit poem by Somaprabhāchārya (q.v,), which, in 46 stanzas, utilises the device of Ślesha for two simultaneous themes. It deals with the disadvantages of the company of women and the advantages of leading a life of detachment.

ŚRĪ NĪLAKAṆṬHA ŚĀSTRI (fl. 20th cent.). A Sanskrit writer of Trivandrum, whose *Yiśu-charitam,* in prose, treats of the life of Jesus Christ.

ŚRĪNIVĀSA (fl. 18th cent.). A Sanskrit writer of Śrīvatsagotra and author of *Ānanda-raṅga-champū* (treating of the life of Ānandaraṅga and also discussing political affairs of contemporary Deccan and Karnāṭaka as well as the Anglo-French conflicts) and *Śṛiṅgāra-chandrikā* (a Bhāṇa type of drama).

ŚRĪNIVĀSA (fl. 2nd half of 18th cent.). A Sanskrit writer and author of *Rāgatattva-vibodha* (or-*bodha*), a musical work based on *Saṅgīta-pārijāta* (q.v.) of Ahobila. The author fixes the positions of his *śuddha* and *vikrita svaras* with the help of the sounding string of the Vīṇā. He also gives interesting details about the *Śrutisvaras* and the *Mūrchhanās.*

ŚRĪNIVĀSACHĀRI, P.N. A modern scholar, whose chief work is : *The Philosophy of Viśishṭādvaita* (Adyar, 1943).

ŚRĪNIVĀSA DĪKSHITA (fl. 2nd half of 16th cent.). A minister of the Nāyakas of Gingee (South India), also called Ratnakheṭa, and a prolific Sanskrit writer, of whose 18 dramas, 60 kāvyas, and 7 works on poetics, *Śrīkaṇṭha-vijaya* (a kāvya, describing the deeds of Śiva), *Bhaishmī-pariṇaya* (a champū on the marriage of Rukmiṇī), *Bhaimi-pariṇaya* (a drama on the marriage of Nala and Damayantī), *Bhāvanā-purushottama* (an allegorical drama, composed at the instance of Sūrappa Nāyaka, the ruler of Gingee), *Kāvya-kaumudī* (or *Ratnabhūshaṇa*) and *Kāvya-sāra-saṅgraha* (comprising three parts: *Kāvya-lakshaṇa, Varṇa-saṅgraha* and *Subhāshita-saṅgraha*); the last two works on poetics, are prominent.

ŚRĪNIVĀSAGOPĀLĀCHĀRYA, T. A scholar, whose chief work is the ed. of *Prākṛita-*

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maṇidīpa of Appayya Dīkshita (Mysore, 1953).

ŚRĪNIVĀSA ŚARMĀ, S. A modern Sanskrit poet, who has many short poems to his credit.

ŚRĪNIVĀSA ŚĀSTRĪ. A modern Sanskrit novelist, whose chief works are: *Chandramahīpati* and *Sūryaprabhā* (or *Vaibhava-piśāchikā*; 1968).

ŚRĪNIVĀSAN, DORIS (Mrs.). A modern American Indologist, whose study is on the cow in the Veda (*Concept of Cow in the Ṛigveda*) as also on the *Ṛigveda* verses currently used in rituals in India; she has written on the daily Gāyatrī-japa of the Brāhmaṇas. She at present teaches in the George Mason University.

ŚRĪPADA ŚĀSTRĪ HASURKAR (fl. 1st half of 20th cent.). A Sanskrit writer, who wrote in prose on Pṛithvīrāja, Shivājī and Rāṇā Pratāp, in a series devoted to heroes of India (Bhārata-vīra-ratnamālā, Indore, 1920, 1922); his *Sikha-guru-charitāmṛitam* (1933) deals with the Sikh gurus. In the series: Bhārata-sādhu ratnamālā, he gives prose biographies of Vallabhāchārya and Rāmadāsa.

ŚRĪPATI (fl. 11th cent.). Son of Nāgadeva and grandson of Bhaṭṭa Keśava, he is the author in Sanskrit of Dhīkoṭī (q.v.; *Dhīkoṭī-karaṇa* or *Dhīkoṭī-grahakaraṇa*), *Dhruvamānasa*, *Siddhānta-śekhara* (q.v.; all on astronomy) and *Gaṇita-tilaka* (q.v.; on mathematics).

ŚRĪ RĀDHĀKṚISHṆA-PRABHĀ or 'Divinity in Man'. A Sanskrit work (1970) by G.J. Somayājī. which highlights aspects of life and thought of Dr S. Rādhākṛishṇan, the second President of India.

ŚRĪRĀMA DESIKAN. A modern Sanskrit writer, who has pub. Sanskrit tr. of the Tamil classic, *Tirukkural*.

ŚRIŚAILA DIKSHITAR (1809-77). A Sanskrit writer, also known as Tirumalāchārya; his chief works are: *Śrīkṛishṇābhyudaya* (in exquite prose, the whole story of Krishṇa is narrated in two parts), *Bhrānti-vilāsa* (1877, an adaptation of Shakespeare's *Comedy of Errors*) and an exposition of *Śrībhāshya*.

ŚRIŚAILA TĀTĀCHĀRYA (d. 1925). A Sanskrit writer of Kāñchi, whose chief works are: *Durgeśanandinī* and *Kshatrīya-ramaṇī*, trs. of Bengali novels.

ŚRIŚAILA TĀTĀCHĀRYA. See *Tātāchārya, D.T.*

SṚISHṬIDHARA (fl. 15th cent.). Author in Sanskrit of a comm. on *Bhāshā-vṛitti*, which in itself is a comm. on the *Aṣhṭādhyāyī*.

ŚRĪ UPANISHAD BRAHMENDRA SARASVATĪ (fl. early 19th cent.). A saintly figure, who wrote comms. in Sanskrit on all the 108 *Upanishads*; besides these, he is the author of works like the *Bhagavadgītā-bhāshya*, *Paramādvaita-siddhānta-paribhāshā* and *Tattva-siddhānta-vṛitti*.

ŚRĪVALLABHA (fl. *c.* 1125-50). A Sanskrit writer and probably a native of Mithilā; he was a stalwart of the Navya-nyāya school. Besides a comm. on the fifth chapter of the *Nyāya-sūtra* (q.v.), he wrote *Nyāya-līlāvatī*, briefly called *Līlāvatī* (q.v.); *Īśvara-siddhi* is also attributed to him.

ŚRĪVARA (fl. 2nd half of 15th cent.). A Sanskrit writer and a pupil of the Kashmirian Jonarāja (q.v.). Besides the *Jaina-rājataraṅgiṇī* (q.v.), he wrote *Subhāshitāvalī*, where he quotes more than 380 poets; his *Kathā-kautuka* (q.v.) is an adaptation in 15 cantos of the Persian poem *Yusuf wa Zuleikhā* by Jāmī, its

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last canto being dedicated to Śiva.

SRIVASTAVA, I. A scholar, who has pub. a monograph: *The Dhrupada* (1977).

ŚRĪVATSA (fl. probably 11th cent.). A Sanskrit writer on philosophy and author of the *Līlāvatī*, a comm. on Praśastapāda's *Padārtha-dharma-saṅgraha*. See *Udayana*, *Śrīdhara Bhaṭṭa*, *Vyomaśekhara*.

ŚRUTABODHA. A Sanskrit work on prosody, ascribed to Kālidāsa, Vararuchi or to Ajitasena; in it the descriptive verses are themselves illustrations of the metres concerned.

ŚRUTASTHAVIRA. Supposed author of the *Āvassaya* (q.v.).

ŚRUTIKĀNTA ŚARMĀ. A modern Sanskrit writer, whose chief works are: *Laghu-nibandha-maṇimālā* and a Sanskrit prose version (1966) of Harabans Singh's biography of Guru Govindasiṁha.

STAAL, FRITS. A modern American Indologist, who is interested in schools of Vedic recitation; his thesis is: *Vedānta and Neo-Platonism* (1961). He has brought out a compilation called *Pāṇini Reader* and is working on a book on Indian mysticism. He has written an article: 'The Nambudiri Agnichayana of April 1975' (*JAOS* 96-1,1976).

STACHE-ROSEN, VALENTINA. See *Rosen, Valentina*.

STAËL-HOLSTEIN, ALEXANDER WILHELM BARON VON (1877-1937). A Russian scholar, whose chief works are the editing of *Kaśyapa-parivarta* (Shanghai, 1926; a good example of the way a synoptic edition has to be planned) and of Sthiramati's comm. (Peking, 1933).

STASIAK, STEFAN. A modern Polish Indologist, whose chief sphere of interests was philosophy, especially the Indian logic; he died in London. He ed. critically the report of Krzysztof Pawlowski, a Polish traveller to India and tr. Sanskrit aphorisms into Polish.

STAVISKY, V.Y. A Russian Indologist, who in his Russian work: 'Kushan Bactria—Problems of History and Culture' (1977) discusses new data about close historical and cultural ties between Ancient India and Central Asia.

STCHERBATSKY, THEODOR (1866-1942). A Russian Indologist, whose most important work concerns epistemology of the later Buddhist authors Dharmakīrti and Dharmottara. In 1903, he pub. a Russian tr. of Dharmakīrti's *Nyāyabindu* and Dharmottara's *tīkā*. This was followed by a study of the main concepts of the Buddhist epistemological school, pub. in Russian in 1909 and in German tr. in 1924 and 1926. Both works appeared in new and enlarged version in English in two volumes of *Buddhist Logic* (1930-32) under the Bibliotheca Buddhica Series; the 13th volume in this Series was the tr. of the first chapter of the *Madhyāntavibhaṅga* (1936). *His Central Conception of Buddhism* (1923, reprinted in 1974) and *Concept of Buddhist Nirvāṇa* (1927) deal with Buddhist philosophy. Several of Stcherbatsky's Russian articles have recently been pub. in Eng. tr.: *Papers of Th. Stcherbatsky* (Calcutta, 1969) and *Further Papers of Stcherbatsky* (1971). A special collection of articles in Russian has been dedicated to his works: 'Indian Culture and Buddhism' (1972).

STEDE, W.F. (1882-1958). A German Indologist, whose chief works are: ed. of *Chullaniddesa*, German tr. of *Petavatthu*, *Pali-English Dictionary* (with Rhys-Davids), ed. of *Sumaṅgala-vilāsinī* and List of Padas of *Theragāthā* and *Therīgāthā* (1927).

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STEIN, SIR MARC AUREL (d. 1943). A Hungarian Indologist, who was Professor of Sanskrit Language and Literature in 1888 in the University of Budapest. He was one of those who brought manuscripts of Indian works from Eastern Turkestan. Stein's chief works are : the Eng. tr. and ed. with critical notes of Kalhaṇa's *Rājataraṅgiṇī*, *Ancient Khotan* (Oxford, 1907) and Ancient Geography of Kashmir. His detailed report of explorations in Central Asia and Westernmost China in 1906-8 appeared in 1921 under the title *Serindia* (5 Vols., reprint 1981).

STEIN, OTTO. A Czech Indologist, whose chief work is : *The Jinist Studies* (Ahmedabad, 1948).

STEINKELLNER, ERNST. A modern Austrian Indologist, whose chief works are : Dharmakīrti's *Hetubinduḥ* (text restored from Tibetan and expounded; 2 Vols., Wien, 1967), the Svārthānumāna section of Dharmakīrti's *Pramāṇa-viniścaya* (Wien, 1973) and *Verse-Index of Dharmakīrti's* Works (Tibetan Versions; Wien, 1977). He also wrote articles on Dharmakīrti's philosophy. In his Institute of Tibetan and Buddhist Studies (established in 1973 in the Vienna University) he does research on the Buddhist philosophy. He is at present engaged in the study of Buddhist epsitemology and logic as also on the Mādhyamaka school.

STEINTHAL, PAUL. An Indologist, whose chief works are the ed. of *Udāna* (London, 1885) and of a part of the *Jñātādharmakathāḥ*, an Aṅga text.

STENZLER, A.F. (1807-87). A Swedish Indologist, whose chief works are : *Elementarbuch der Sanskrit Sprache*, ed. and Latin tr. of *Raghuvaṁśa*, ed. of *Kumāra-sambhava*, of *Meghadūta* (Latin tr.) and ed. of *Brahmavaivarta-purāṇa*; he pub. also with German tr. *Āśvalāyana-gṛihya-sūtra* (1864) and ed. *Pāraskara-gṛihya-sūtra* (1876-78).

STERNBACH, LUDWIK. A modern Indologist, who is interested in the study of law. During the Second World War, he lived in Bombay and after that in New York. In the seventies he went to Sorbonne, College de France, Paris. His chief works are: *Chāṇakya-rājanīti* (Adyar, Madras, 1963), *Juridical Studies in Ancient Indian Law Texts* (2 Vols., 1965-67), *Gaṇikā-vṛitta-saṅgraha* (Hoshiarpur, 1953), a mammoth anthology of *Subhāshitas*—the *Mahāsubhāshita-saṅgraha* (4 Vols.), *the Kāvya-portions in the Kathā Literature* (3 Vols., 1971-76), *The Mānava-dharma-śāstra I-III and the Bhavishya-purāṇa* (Varanasi, 1974), *Revised Supplement to O. Böhtlingk's Indische Sprüche* (Torino, 1974), *Subhāshita, Gnomic and Didactic Literature* (Wiesbaden, 1974), *A Descriptive Catalogue of Poets quoted in Sanskrit Anthologies and Inscriptions* (Wiesbaden, 1978), *Verses Attributed to Murāri* (Lucknow, 1978), and *On the Influence of Sanskrit Gnomic Literature of Old Java and Bali* (Torino, 1978).

STEVENSON, J. An English Indologist, whose chief works are: ed. and Eng. tr. of *Sāmaveda* (1842, new ed. 1906), of some portions of the 1st Ashṭaka of *Ṛigveda* (1850; in collection), and ed. of *Kalpasūtra* of Bhadrabāhu.

STEVENSON, SINCLAIR (Mrs.). An Indologist, whose chief works are : *The Heart of Jainism* (1915), *Notes on Modern Jainism* (Oxford, 1910) and *The Rites of Twice-Born.*

STHĀNAṄGA. See *Aṅga.*

STHĀNUDATTA SHĀSTRĪ. A modern scholar, who wrote comms. on *Kāvya-prakāśa* and *Naishadha-charita*.

STHIRAPHONG VARNA POK. A Thai scholar, who has tr. into Thai the selections

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from works like the *Paddhati* of Śārṅgdhara, Bhartṛihari's *Śatakatraya*, the *Subhāshitaratnakośa* of Vidyākara, the *Subhāshitāvali* of Vallabhadeva and the *Amaruśataka*.

STIETENCRON, HEINRICH VON (1933-). A German Indologist, whose chief works are : *Indische Sonnenpriester: Sāmba und die Śakadvīpyīya Brāhmaṇa* (Wiesbaden, 1966) and *Gaṅgā und Yamunā* (Wiesbaden, 1972).

STOTRĀVALĪ. A Sanskrit poem by Utpaladeva (q.v.), composed in *c.* 925. It consists of a series of 20 short hymns in honour of Śiva, "some mere invocations, some more elaborate, but none of outstanding merit."

STRANDBERG, ELISABETH. A modern Danish Indologist, who is continuing her studies within the history of Danish Indology and Indo-Danish relations. She has pub. articles on Westergaard (q.v.) and Danish Indology.

STRONG, D.M. An English Indologist, whose chief works are : ed. of *Mahābodhi-vaṁsa* (1891) and Eng. tr. of *Udāna* (London, 1902).

STUTTERHEIM, W. A Dutch Indologist, whose chief works are: *Rāma-Legenden und Rāma-reliefs in Indonesien* (2 Vols., Münich, 1924) and *Indian Influences in Old-Balinese Art* (London, 1935).

SUALI, L. An Italian Indologist, whose chief work is tr. of *Shaḍ-darśana-samuchchaya* (Florence, 1904).

SUBANDHU. A Sanskrit writer and author of *Vāsavadattā* (q.v.), which must have been composed before 608-9 as it is referred to by Jinabhadra in a Bhāshya finished in that year; he is thus an older contemporary of Bāṇa. His *Vāsavadattā* is a *kathā* of love and romance, comparable to Bāṇa's *Kādambarī*, with whom he shares all the merits and defects of the prose form.

SUBBĀRĀMA PATTAR. A Sanskrit author of *Varta* (Trichur, 1954), which deals with the subject of economics, commerce, agriculture and animal husbandry.

SUBBARAO, B. An Indian scholar, whose chief works are: *The Stone Age Cultures of Bellary* (Poona, 1948) and *The Personality of India* (2nd ed., Baroda, 1958).

SUBBĀ RĀO, Y. A Sanskrit writer of Bangalore, who started expounding a new view about the nature of Avidyā in Advaita. His work *Mūlavidyānirasa* (Bangalore, 1929) refutes the possibility of a positive causal nescience and later when he assumed the name Sachchidānanda Sarasvatī, he followed it up with a new gloss, the *Sugama* on the *Adhyasabhāshya* of Śaṅkara (Hole Narasipur, 1955).

SUBHADRĀ (1844-1921). A lady writer of the Cochin royal family, who composed several *stotras* in Sanskrit including *Saubhadrastava*; she is also called Ikku Ammā.

SUBHADRĀ-DHANAÑJAYA. Sea *Kulaśekhara*.

SUBHADRA JHĀ. A Sanskrit scholar, whose chief works are : pub. of *Kāṇva-saṁhitā-bhāṣhya-saṅgrahaḥ* (jointly with Vrajavallabha Dviveda), Eng. tr. of Pischel's *Grammatik der Prākrit Sprachen*, *Songs of Vidyāpati* (a new collection of Vidyāpati's Poems; Varanasi, 1954) and Eng. tr. of 3rd Vol. of Winternitz's *History of Indian Literature* (Pt. I; on Classical Sanskrit Literature, 1963; revised ed., Delhi; 1977; Pt. II Scientific Literature).

ŚUBHAṄKARA (fl. 15th cent.). A Bengali Sanskrit writer, son of Śrīdhara and Subhadrā; he is the author of *Saṅgīta-dāmodara* (q.v.), a work on music.

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ŚUBHAŚĪLA GAṆI (fl. 15th cent.). A Sanskrit author of *Pañchavarga-nāma-saṅgraha* (a lexicon based on Hemachandra's *Abhidhāna-chintāmaṇi*; q.v.) and *Uṇādī-nāmamālā*.

SUBHĀSHITA-MUKTĀVALĪ. See *Sūktimuktāvalī*.

SUBHĀSHITANĪVI. A Sanskrit didactic poem, like Bharṭrihari's *Nītiśataka*, by Veṅkaṭanātha (q.v.). Consisting of 144 verses in diverse metres, it is symmetrically divided into 12 *Paddhatis* of 12 verses each, dealing with the topics of pride, wickedness, servitude, nobility, tranquillity, etc.

SUBHĀSHITA-RATNAKOŚA. The earliest Sanskrit anthology in 525 stanzas (arranged in sections), compiled by Vidyākara (q.v.) of Bengal. It contains the same material as the other anthologies: verses on a wide variety of subjects, love and other passions, the conduct of life, practical wisdom, and moral and political maxims. It differs from some other anthologies only in having one section devoted to Buddha and another to Avalokiteśvara. None of the poets in this collection flourished later than *c.* 1000. Among the royal poets revealed by this anthology may be mentioned Yaśovarman of Kanauj, Jayāpīḍa and Avantivarman of Kashmir, and Vākpatirāja II of Dhārā; among the latest authors are Mayūra, Vākpatirāja and Rājaśekhara. It also quotes certain poets, not known from any other source, e.g., Vallaṇa and Buddhākaragupta. It was at first ed. in 1912 from an incomplete manuscript under the assumed title of *Kavīndravachana-samuchchaya* by F.W. Thomas; later Gokhale and Kosāmbī ed. the full script under the title *Subhāshita-ratnakośa*.

SUBHĀSHITA-RATNA-SANDOHA. "Collection of Jewels of Happy Sayings". A Sanskrit poem, composed by Amitagati (q.v.), a Jaina poet, in 994.

It consists of 32 chapters and touches on the various aspects of Jaina ethics, with an obvious polemical attitude towards Brahmanical speculations and practice. "As usual, women are assailed readily (vi), and *hetairai* have a whole chapter to themselves (xxiv). The Āptas, the perfect men of Jainism, are described (xxviii) and the Brahmanical gods are denied the right to rank with them because they lust after women, indulge in drink, and are devoted to the world of sense." —*Keith, HSL, 240.*

SUBHĀSHITĀVALĪ. A Sanskrit anthology (prior to 1160) of Vallabhadeva; in its present form, however, the text is not earlier than the 15th century. It consists of 3527 stanzas in 101 sections (*Paddhatis*); according to Peterson, the number of poets cited is about 360. The author, a Kāshmirian, has mostly drawn on works from the North. Its verses are on a wide variety of topics including love, conduct of life, natural scenery and seasons, worldly wisdom and witty sayings. It preserves from oblivion a number of Kashmirian poets.

SUBHĀSHITĀVALĪ. Another Sanskrit anthology of the same name, attributed to Śrīvara, a pupil of Jonarāja; it cites from more than 380 poets.

SUBHAṬA (fl. 13th cent.). A Sanskrit dramatist and author of the *Dūtāṅgada* (q.v.), a shadow-play, which was enacted in the reign of king Tribhuvana-pāla-deva of Anhilvid in about 1243 during the festival held in commemoration of the restoration of a Śiva's temple at Somanātha. Subhaṭa is highly praised by Somadeva and Namisādhu (qq.v.).

SUBODHĀLAṄKĀRA. A Pali work on poetics by Saṅgharakkhita (q.v.).

SUBRAHMANIAN, V.K. A modern scholar,

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whose chief work is the ed. of *Saundarya-laharī* (q.v.).

SUBRAHMAṆYA. A Sanskrit scholar, who ed. the 108 *Upanishads* in Telugu character (1883).

SUBRAHMAṆYA IYER, M.V. A Sanskrit writer, in whose chief work *Bhārata-vadhu-vishada* (1925-26), the author bemoans the decay of the fine traditions of India.

SUBRAHMAṆYA ŚARMĀ, Y. (fl. Ist half of 20th cent.). An Advaitic Sanskrit writer of Mysore, who in his *Mūlāvidyānirasa* (Bangalore, 1929) criticised later Advaitic writers and showed that Śaṅkara did not contemplate a permanent Māyic entity and that such a concept was a creation of his successors.

SUBRAHMAṆYA ŚĀSTRĪ, K.V. A modern Sanskrit writer, who gave prose accounts of the stories of four plays of Shakespeare; he also retold in Sanskrit Tolstoy's stories under the title *Tolstoy-kathādaśaka* (both pub. from Pālghāt).

SUBRAHMAṆYA ŚĀSTRĪ, ŚAṄKARA. A modern writer, who tr. the celebrated Tamil classic, *Tirukkural* into Sanskrit, in compact Anushṭubhs under the title *Sūkti-ratnākara* (*Sahṛidayā*, Śrīraṅgam; XIII ff.).

SUBRAMANIA IYER, K.A. A modern scholar, whose chief work is the new critical ed. of Bhartṛihari's *Vākyapadīya*.

SUBRAṄGSU INDRARUNA. A modern Thai Indologist, who is working at the Srinakharinwirot University and has produced a thesis on 'Passive and Causative Verbal System in Epic Sanskrit'; she is at present engaged in the comparative study of the Thai and Sanskrit words.

SUDAṀSANA-CHARIŪ. See *Nayanandi Muni*.

SUDARŚANA-CHARITA. See *Sudaṁsana-chariū*.

SUDARŚANA DEVA. A modern Vedic scholar, whose chief work : *Yajurveda-Bhāshya bhāskara* is a comm. on Dayānanda Sarasvatī's *Yajurveda-Bhāshyo*.

SUDARŚANA PĀTHI. A modern Sanskrit dramatist, whose chief work *Siṁhala-vijaya* (Berhampore, 1951) deals with an episode of Orissan history, fitted with Orissan songs.

ŚUDDHI-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), dealing with the means of purification on birth and death of near relatives.

ŚUDDHI-RATNĀKARA. A Sanskrit work in 34 chapters, which forms a part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.).

SUDHĀKALAŚA (fl. 14th cent.). A Jaina Sanskrit writer, pupil of Rājaśekhara Sūri and author of *Ekākshara-nāṁa-mālā* (a monosyllabic dictionary dealing with words of only a single syllable) and *Saṅgītopanishad* (in six chapters dealing with music and dancing including a comm., the whole work had been completed in 1349).

SUDHĀKARA. A modern Sanskrit poet, whose *Hā Viśvavandya Gāndhī*, a long poem, on the tragic end of Mahātmā Gāndhī, was pub. in the *Saṁskṛita-Ratnākara* (Feb. 1948).

SUDHĀKARA CHATTOPĀDHYĀYA. A modern scholar, whose chief works are : *The Evolution in Theistic Sects in Ancient India* (Calcutta, 1962) and *Reflections on the Tantras*.

SUDHĀKARA DVIVEDĪ (born end of 19th cent.). A Sanskrit writer, who has written several works, original and expository, on astro-

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nomy and mathematics. His chief works are: *Chala-rāshi-kalana* and *Gaṇaka-taraṅgiṇī* (q.v.).

SUDHĪR KUMĀR GUPTA. A modern Sanskrit scholar, whose chief works are: *Bhāratīya darśana ke Sampradāya* (1969), *Veda Bhāshya Paddhati ko Dayānanda Sarasvatī ki Dena* (Contribution of Dayānanda Sarasvatī to the interpretation of the Vedas, 1980) and articles on Vedic literature.

ŚŪDRAKA, King. A Sanskrit dramatist, traditionally regarded the author of the famous play, *Mṛichchhakaṭika* (q.v.). King Śūdraka has remained so far, like king Vikramāditya, a mere legendary figure; the drama itself tells of him as a Brāhmaṇa, versed in many sciences and as one who died by self-immolation at the age of over a hundred years. He was known to be the author of at least half a dozen Sanskrit works like the *Skanda-purāṇa*, *Kādambarī*, *Harsha-charita*, *Daśa-kumāra-charita*, *Kathāsaritsāgara* and *Rāja-taraṅgiṇī*, but nothing definite can be said either about Śūdraka's authorship of these works or the date of the *Mṛichchhakaṭika*. It is even difficult to say whether the drama was composed before or after Kālidāsa (q.v.), but the former view is more generally accepted.

It is interesting to note that the *Chārudatta* (q.v.) by Bhāsa is identical in contents with the first four Acts of the *Mṛichchhakaṭika*; the supporters of Bhāsa's authorship of the Trivandrum plays advocate that Śūdraka composed six Acts in continuation of Bhāsa's *Chārudatta* (which is a fragment of four Acts), gave the name *Mṛichchhakaṭika* and claimed his authorship for the whole drama. Other scholars hold that had Śūdraka done this, his reputation should have suffered; they consider *Chārudatta* only an abridgement of the *Mṛichchhakaṭika*.

Śūdraka is said to be the author of a one-act play called *Padmaprābhṛitaka* which portrays the love of Devadattā and Mūladeva, a pastmaster in thieving. He is supposed by some scholars, to have written yet another play, entitled *Viṇā-vāsavadattā*, dealing with the Udayana legend.

SUHṚILLEKHA. A Sanskrit work by Nāgārjuna (q.v.), the full title of which is *Āryanāgārjuna-bodhisattva-suhṛillekha*. In the form of an epistle consisting of 123 verses for the benefit of king Udayana or king Sātavāhana, it purports to set forth the Buddhist doctrine briefly and in an attractive style. The work exists in Chinese and Tibetan versions; the Sanskrit original is no longer extant. Apart from the famous Buddhist philosopher, it is also attributed to another Nāgārjuna.

ŚUKA. Joint author of *Rājāvalī-patākā* (q.v.).

ŚUKADEVA ŚĀSTRĪ (fl. 20th cent.). A Sanskrit poet of Jammu, whose *Jītamala-charita* (printed from Lahore) narrates in eight short cantos the tragic story of the poor Brāhmaṇa Bābā Jitto and his daughter, well-known in Dogra bardic lays.

ŚUKASAPTATI (Seventy Tales of a Parrot). A Sanskrit collection of tales in prose, which exists in three versions, of which one is by Devadattā; of the remaining two, one is the *simplicior* and the other is *ornatior* of Schmidt. The former seems to have been written by Śvetāmbara Jaina and the latter by a Brāhmaṇa, Chintāmaṇi Bhaṭṭa; the framework is amusing.

A man goes abroad leaving his young wife in the charge of his pet, a parrot; the wife is about to be seduced away from home by rogues. The wise parrot asks her to tarry so long as the story told by it, is not finished; one story is followed by another which is even more amusing and curious. Thus seventy stories are narrated by the bird; meanwhile the husband comes back and the young wife is able to guard her chastity till then. The stories are mostly of faithless women and

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cunning *hetaerae*.

SUKHABODHA. A Sanskrit work (Bellary, 1921), which is a sort of Dharma-śāstra, trying to bring ancient thought in line with the modern.

SUKH DEV (d. 1977). A Vedic scholar, whose chief work is a study on Dayānanda Sarasvatī's *Ṛigvedādi-bhāshya-bhūmikā*.

SUKHADEV SHĀSTRĪ. A Prakrit scholar, who pub. only 32 books out of the usual 45 of the Ardhmāgadhī canon (Hyderabad, 1920) as the author belonged to the sect of the Jaina Sthānaka-vāsins.

SUKHALĀL. A Jaina scholar, who, along with Bechardās, ed. *Sanmatitarka* of Siddhasena with a big comm. (6 Pts., 1932); he has pub. a number of other Jaina Nyāya works, which have shed a flood of light on Jaina tenets in the background of Indian thought as a whole.

SUKHALĀLA MIŚRA. A Sanskrit writer, pupil of Gaṅgeśa Miśra and author of *Alaṅkāra-mañjarī* (a work on Alaṅkāra, following Jayadeva's *Kārikās*) and *Śṛiṅgāra-mālā* (a lyrical poem, written in 1745).

SUKHALĀLJĪ SĀNGHAVĪ. A modern scholar, whose Gujarati work on Indian philosophy has been brought out in English by K.K. Dixit.

SUKHAMOY MUKHERJEE. A Sanskrit writer, whose *Dīnārka Rājakumāra Hemalekham* (1971) is a tr. of Shakespeare's *Hamlet*, rendering the prose and verses of the original into the same media.

SUKHĀVATĪ-VYŪHA. A Sanskrit work, in which the splendour of Amitābha and his paradise are described extravagantly. The work exists in a longer and shorter version, the latter obviously derived from the former.

SUKOMAL CHAUDHURĪ. A modern scholar, whose chief work is: *Analytical Study of Abhidharma Kośa*.

ŚUKRANĪTI-SĀRA. A Sanskrit treatise on polity, attributed to sage Śukrāchārya, which, in its present form, belongs to a later period; some scholars, however, believe that the original text belonged to the period of "Smṛiti and the early epic literature".

The work, which declares itself as a summary of the archetypal *Nītiśāstra* work of the god Brahmā from the pen of sage Bhārgava (Śukrāchārya) is distinguished by the freshness and originality of its outlook upon some important political ideas.

ŚUKRARĀJA SHĀSTRĪ. A modern Sanskrit scholar, who is the author of a comm. on the *Vedānta-sūtra*.

SUKṚITA-KĪRTI-KALLOLINĪ. See *Udayaprabha Sūri*.

SUKṚITA-SAṄKĪRTANA. A Sanskrit poem in 11 cantos, by Arisiṁha (q.v.).

A panegyric in praise of Vastupāla, a minister of the Vāghela princes of Gujarāt, the first canto gives the genealogy of Chāpotkaṭa kings beginning from Vanarāja who founded the city of Anahilla Pattana, in the same manner as is given in Udayaprabha's *Sukṛita-kīrti-kallolinī*; the second describes the reigns of Chālukya kings from Mūlarāja to Bhīmadeva II, leading to the advent of Vastupāla and Tejaḥpāla; the remaining cantos mention the pilgrimages and charitable works of Vastupāla. The work mentions the niche of Mallināṭha built in Saṁ. 1278 (A.D. 1221) and as the inscriptions of Mt. Abu are dated Saṁ. 1287 (A.D. 1230), the poem must have been written in the interval.

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SUKTHAṄKAR, V.S. A modern scholar, who wrote a detailed critique of Printz's *Bhāsa's Prakrit*, articles on Bhāsa under the title 'Studies in Bhāsa', *On the Meaning of the Mahābhārata* (Bombay, 1957), *Critical Studies in the Mahābhārata*, and ed. critically a part of Śākaṭāyana's *Sanskrit Grammar*. In the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, he ed. the *Ādiparva* and *Āraṇyaka-parva*.

SŪKTIMUKTĀVALĪ (*Subhāshita-muktāvalī*). A Sanskrit anthology, compiled by Jalhaṇa in 1257, on the model of *Subhāshitāvalī* (q.v.).

Though there appear to have been two recensions, short and long, the printed edition gives the electic text comprising 2790 stanzas divided in 133 sections, the number of poets and works referred to being over 240. In the beginning, there are traditional verses on Sanskrit poets and poetry, of great interest for literary history. Some scholars think that it was compiled by Bhānu or by Harihara.

SŪKTI-RATNAHĀRA. A Sanskrit anthology, compiled by Sūrya Kaliṅgarāja (q.v.) in the 14th century. It is a South Indian compilation, preserving the works of authors there; after the introductory *Paddhatis*, its quotations are arranged into four *Paddhatis* dealing respectively with *Dharma*, *Artha*, *Kāma* and *Moksha*.

SUKUMALA-CHARIŪ. An Apabhraṁśa work by Sirihara (Śrīdhara; 1151), describing the life of Sukumāla or Sukumāra; who later on became a saint; the work appears to have been composed in 1151.

SUKUMĀR DUTT. A modern scholar, whose chief work is : *Buddhist Monks and Monasteries of India* (London, 1962).

SUKUMĀR SEN. A modern scholar, whose chief work is : *A Comparative Grammar of Middle Indo-Aryan* (Calcutta, 1951); he discussed also several Vedic words.

ŚŪLAPĀṆI (fl. perhaps earlier than *c.* 1460). One of the great Smṛiti writers of Bengal, who fl. before Raghunandana (q.v.). He is a recognised authority on Dharma-śāstra in Bengal, next only to Jīmūtavāhana (q.v.). Practically nothing is known about the personal history of Śūlapāṇi and his date is uncertain. A Bengali Brāhmaṇa, his genuine Sanskrit Smṛiti digests are: *Ekādaśī-viveka*, *Tithi-viveka*, *Dattaka-viveka*, *Durgotsava-viveka*, *Dolayātra-viveka*, *Prāyaśchitta-viveka*, *Vratakāla-viveka*, *Rāsa-yātra-viveka*, *Śrāddha-viveka*, *Saṁkrānti-viveka* and *Sambandha-viveka*; *Smṛiti-viveka* was intended to incorporate several *vivekas*, small treatises on different topics of Dharmaśāstra, of which fourteen are known to have been written. Of the other works attributed to him, the most noteworthy is *Dīpa-kalikā*, a comm. on *Yājñavalkya-smṛiti*; a *Chaturaṅga-dīpikā*, dealing with the game of chess, is also attributed to him. There are also other works attributed to him but their identity is uncertain.

ŚULVA-SŪTRAS. A part of the *Kalpa-sūtras* (q.v.). See *Vedāṅga*.

SUMAṄGALASĀMI. A Ceylonese Thera and author of the comm. *Abhidhammatthavibhāvanī* (q.v.) in Pali; his date is uncertain.

SUMAṄGALA-VILĀSINĪ. A Pali comm. on *Dīgha-nikāya* (q.v.) by Buddhaghosha (q.v.); a rich storehouse of historical information and folklore, it is full of narratives depicting geographical, social, political, philosophical and religious history of the Buddha's times. It presents a vivid picture of the sports and pastimes of the day as also supplies particulars about the daily life of a Bhikkhu. The account of the First Buddhist Council shows a blending of the accounts in the *Chulla-*

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vagga and the Pali Chronicles. The work displays Buddhaghosha's encyclopaedic learning at its best.

SUMANOTTARĀ. A lost Sanskrit prose kāvya mentioned in Patañjali's *Mahābhāshya.*

SUMAN SHARMĀ (Miss). A Vedic scholar, whose chief work is a study in Hindi on *Aitareya-āraṇyaka* (1981).

SUMANTU. An ancient authoritative Sanskrit writer on original Smṛiti as is evident from citations in later Smṛiti digests and commentaries, such citations being partly in prose and partly in verse. It is not definite whether he wrote a prose Dharma-sūtra and a metrical Smṛiti work separately; his date is uncertain.

SUMATINĀTHA-CHARITA. A Prakrit poem by Somaprabhāchārya (fl. 12th cent.), which deals with the biography of the fifth Jaina Tīrthaṅkara; it also contains various stories illustrating the principles of Jainism. The work has some Sanskrit verses too.

SUMATĪNDRA TĪRTHA (fl. 18th cent.). A Sanskrit prolific writer—a doctrinnaire, a poet and an Ālaṅkārika of the Rāghavendra Mutt. His works include glosses on the *Prameya-dīpikā* of Jayatīrtha, the *Ṛigbhāshya, Tantra-sāra* (q.v.) etc.; he further expounded the Dvaita doctrine.

SUNDARARĀJA ĀCHĀRYA (1841-1904). A prolific and versatile Sanskrit writer of Ilattur, who was a pupil of Rāmasvāmī Śāstrī (q.v.). He is the author of many *champūs*, poems, dramas and commentaries. One of his best-known work is *Snushā-vijaya*, a play on the triumph of the daughter-in-law against the mother-in-law; this was edited by V. Rāghavan with his own gloss. His brother's grandson Varadarāja wrote Sundararāja's biography in a *champū.*

SUNDARA ŚARMĀ, V. A Sanskrit poet of Hyderabad, in whose *Śrīnivāsa-śataka*, Mukuta-technique popular in Telugu literature has been used.

SUNDARAVALLĪ (fl. *c.* 1916). A Sanskrit poetess, who was the daughter of Narasiṁha Iyengar of Mysore; her *Rāmāyaṇa-champū* (Bangalore, 1916) is written in six cantos, corresponding to the Kāṇḍas of *Rāmāyaṇa.*

SUNDAREŚA ŚARMĀ. A Sanskrit poet of Tanjore, whose work (Kumbhakoṇam, 1937), a Mahākāvya, describes the life, times and work of the famous Carnatic music composer, Tyāgarāja. His *Prema-vijaya* (1943), a drama, takes a romantic theme and reveals the triumph of love, while *Śṛiṅgāra-śekhara-bhāṇa* (1938), another drama, has been made interesting by the introduction of the contemporary social milieu, the new fashion of the ladies, their clubs, their new dress, the new games of card, tennis, the cinema, etc.

SUNDARĪ-ŚATAKA. See *Utprekshāvallabha.*

SUNESON, C. See *Edholm, E. af.*

SUPADMA-VYĀKARAṆA. A Sanskrit grammatical work by Padmanābhadatta (q.v.). Based on the *Ashṭādhyāyī* (q.v.), it has methodically remodelled Pāṇini's rules with a short explanation after each *Sūtra.* There is a comm. entitled *Supadma-pañjikā* by the author himself on his own grammar.

SUPĀSANĀHA-CHARIYA. See *Lakshmaṇa-gaṇī.*

SUPRABHĀCHĀRYA. A Digambara Jaina Apabhraṁśa poet and author of *Vairāgya-sāra* (q.v.; in Dohā metre); his date is uncertain.

SURĀCHĀRYA. A Sanskrit poet and author of *Neminātha-charita,* on the life of a Jaina

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Tīrthaṅkara; he perhaps fl. about 12th century.

SURAPĀLA. See *Sureśvara.*

SŪRAPANNATTI (*Sūriyapannatti*). See *Uvaṅga.*

SURASUNDARĪ-CHARIYA. A Prakrit long romantic poem (1038) by Dhaneśvara, which consists of 4,000 Gāthās divided into 16 *Parichchhedas*; the principal story describes in an easy style the love affairs of a Vidyādhara chief, but many other stories are also included within this framework.

SURATHOTSVA. See *Someśvara.*

SURENDRAMOHANA PAÑCHATĪRTHA. A Sanskrit dramatist, whose chief works are: *Vāṇika-sutā* (1955; a rich young widow is wooed by the votaries of Hinduism and Buddhism, with the former coming out successful) and *Kañchana-mālā* (1955, a lady's over-fondness for gold ornaments and the sorry end of this over-reaching desire); both the plays were printed in the journal *Mañjūshā*, Calcutta.

SURENDRANĀTHA BORAL (d. 1945). A Bengali scholar, who settled in Norway; his chief works are : *Brahmadarśanam* (1915), *Tattvajñānam* and *Yoga or Conquest.*

SUREŚVARA (fl. 8th-9th cent.). A pupil of Śaṅkarāchārya (q.v.) and author in Sanskrit of philosophical works: *Naishkarmyasiddhi* (q.v.) and *Brahma-siddhi*; *Mānasollāsa* (a paraphrase of Śaṅkara's *Dakshiṇā-mūrti-stotra*) and *Sambandha-vārtika* (q.v.) are his other well-known works. Traditionally known as Maṇḍana Miśra (q.v.), Sureśvara was a champion of *Pūrva-mīmāṁsā* before he was defeated in a debate by Śaṅkara.

SUREŚVARA. Also called Surapāla, he was court-physician of Rāmapāla, king of Bengal and wrote under king Bhīmapāla, the Sanskrit works on Āyurveda: *Śābda-pradīpa* (on botanical terms), *Vṛikshāyurveda* (q.v.) and *Loha-paddhati* or *Loha-sarvasva* (on medical use and preparation of iron).

SURU, N.G. A Prakrit scholar, who ed. *Karpūramañjarī* (Poona, 1960).

SŪRYA KALIṄGARĀJA (fl. 14th cent.). A compiler of a Sanskrit anthology, *Sūkti-ratnahāra* (q.v.).

SŪRYAKĀNTA. A modern Indian scholar, whose chief works are : the ed. of *Kāṭhaka-brāhmaṇa* (1943), which he had brought to light, *The Flood Legend in Sanskrit Literature* (Delhi, 1951), and *A Grammatical Dictionary of Sanskrit* (Vedic), with a complete index to Wackernagel's *Altindische Grammatic* and Macdonell's *Vedic Grammar*; *Vaidika-devaśāstra* (a Hindi work on Vedic mythology, based on Macdonell's *Vedic Mythology*), *Kalidasa's Vision of Kumārasambhava*, ed. of *Kumārasambhava*, ed. of *Atharvaprātiśākhyam* (with Eng. tr.), ed. of *Ṛiktantram*, Hindi tr. of *Atharva-veda*, of *Gopatha-brāhmaṇa* (the one ed. by Bloomfield), *Vaidika-kośa* and *A Practical Vedic Dictionary* (Oxford, 1981).

SŪRYANĀRĀYAṆA ŚĀSTRĪ, S. A modern Sanskrit writer, who tr. into Sanskrit (1971) the famous Telugu works : *Kalā-pūrṇodaya* of Pingala Sūraṇa, an invented story (1972) and Allasāni Peddana's *Manu-charita* under the title *Pravarayarūthinīyam.* He also narrated in Sanskrit prose the witty stories and episodes connected with the famous humourist of Āndhra, Tenāli Rāma, under the title *Āndhra-deśya-hāsya-kathāḥ* (1964); his *Āndhrakāvya-kathāḥ* is a collection of stories in prose current in Āndhra or some of all-India character but as in vogue in Āndhra.

SŪRYANĀRĀYAṆA ŚĀSTRĪ, V. A modern

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Sanskrit writer, whose *Jīvita-charitra* (Madras, 1938) is a short biography of Nāgeśvara Rāo Pantulu, editor, patriot and patron of Āndhra; his Śrī *Lokamānya-charitam* in 19 cantos (1970) is a poem on Bāl Gaṅgādhar Tilak.

SŪRYA PRAKĀSH VIDYĀLAṄKĀR (1946-). A modern scholar, whose chief work is the Hindi tr. in verse of Iśvarakṛishṇa's *Sāṅkhya-kārikā*.

SŪRYA-ŚATAKA. (*Mayūra-śataka*). A centum of Sanskrit verses by Mayūra (q.v.), who is said to have been cured of leprosy through the grace of the Sun.

It is in praise of the Sun and invokes the grace and succour of Sūrya, his rays, disc, chariot and other accompaniments. It is held in high esteem by rhetoricians and has been quoted by Abhinavagupta and Mammaṭa (qq.v.); there are many commentaries on this work.

SŪRYA-SIDDHĀNTA. A celebrated Sanskrit astronomical work, dating back to *c.* 400; it consists of short aphorisms which form a set of rules to calculate the positions of heavenly bodies. The available text appears to be the result of many corrections and interpolations. There is considerable agreement between the *Sūryasiddhānta*, described by Varāhamihira, in his *Pañchasiddhāntikā*, with the present *Sūryasiddhānta*. Varāha himself appears to have amended the old version in accordance with the teachings of Āryabhaṭa (q.v.); the present work, divided into 14 chapters, fixes the sidereal year as 365 days, 6 hrs., 12 min., 36.56 seconds.

SUSAḌHAKAHĀ. See under *Mahā-nisīha-sutta*.

SUŚRUTA. A Sanskrit author or compiler of the famous *Suśruta-saṁhitā* (q.v.), a work on Āyurveda. Later than Charaka (q.v.), his teacher was king Divodāsa of Benares. He is the earliest writer to deal with surgery among other topics of medical science.

SUŚRUTA-SAṀHITĀ. A famous treatise on Āyurveda in Sanskrit, traditionally attributed to Suśruta (q.v.); also called *Āyurveda-prakāśa*, it is divided into five *sthānas* (sections), which are further sub-divided into chapters. The work deals with: (1) general questions; (2) pathology; (3) anatomy and embryology, (4) therapeutics; and (5) toxicology. The *Uttara-tantra*, which appears to be a later addition, is a supplement; a Nāgārjuna is credited with having worked over the text. It is the earliest work to deal with dissection of bodies and surgery. Some scholars believe that the *Saṁhitā* originated in 1st or 2nd cent. B.C. but appeared in well-defined form in the 1st cent. A.D. In its present form, the *Saṁhitā* appears to be a work of 7th century.

SŪTRA. 'Thread' or 'a short rule', a precept condensed into a few words; a collection of such *sūtras* is also called *sūtra*. The *sūtras* were composed in a peculiar Sanskrit prose style, meant for memorization and for understanding with the oral explanations given by a teacher. These oral explanations are in the form of commentaries on all *sūtra*-texts. The origin of *sūtra*-style can be traced from the prose of the Brāhmaṇas.

There are *sūtras* upon almost every subject, but the '*Sūtras*' generally signify the Kalpa-sūtras (see *Vedāṅgas*).

SŪTRAKṚITĀṄGA. See *Sūyagaḍaṅga*.

SUTTA-NIPĀTA. A part of the *Khuddaka-nikāya*; see *Sutta-piṭaka*.

SUTTA-PIṬAKA. The second canon of the sacred Buddhist literature in Pali, forming part of the Tipiṭaka (q.v.); it incorporates the greatest literary works of Buddhism in prose and verse and contains the quintessence of

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Buddhism. The *Sutta-piṭaka* consist of five Nikāyas or "collections", viz.: (i) *Dīgha-nikāya*, (ii) *Majjhima-nikāya*, (iii) *Saṁyutta-nikāya*, (iv) *Aṅguttara-nikāya*, and (v) *Khuddaka-nikāya*. The first four Nikāyas are the "collections" of *Suttas* or *Suttantas*, i.e., of speeches and dialogues of Buddha, or occasionally of his first disciples with their followers, preceded by a short introduction concerning the place, and occasion of the discourse. Their form is prose, mixture of prose and verses, and verses. Instead of Nikāya, the term Āgama is also used, e.g., Dīghāgama, etc. The fifth Nikāya, i.e., *Khuddaka-nikāya* comprises the following texts :— 1. *Khuddaka-pāṭha*, 2. *Dhammapada*, 3. *Udāna*, 4. *Itivuttaka*, 5. *Sutta-nipāta*, 6. *Vimāna-vatthu*, 7. *Petavatthu*, 8. *Theragāthā*, 9. *Therīgāthā*, 10. *Jātaka*, 11. *Niddesa*, 12. *Paṭisambhidā-magga*, 13. *Apadāna*, 14. *Buddhavaṁsa* and 15. *Chariyāpiṭaka*. Being the chief source of our knowledge of the Dhamma, it is, therefore, often directly called Dhamma as opposed to Vinaya. For date of the *Sutta-piṭaka*, see *Tipiṭaka*. Given below are the contents of the five *Nikāyas*:—

(*i*) *Dīgha-nikāya* "collection of long sermons" contains 34 *suttas*. It is divided into three *Vaggas* or sections : *Silakkhandha*, *Mahāvagga* and *Pātheya* or *Pātikavagga*, which, diverse in contents and character, and containing earlier and later strata, may be treated as separate. The ethical questions, the origin of the universe, rebirth, self-control, asceticism, way to union with God, miracles, Nirvāṇa, heretical doctrines, artificiality of the caste system, etc. are some of the topics dealt with in these books. Each *Sutta* has a short preface explaining the occasion when Buddha delivered it. *Suttas* Nos. 1, 2 and 16 are important. Some *suttas* are dialogues between Gautama and an unbeliever. The ethical principles of Buddha are often set up controversially as against the teaching of the Brāhmaṇs and of other masters. The first *Sutta*, i.e., the *Brahmajāla Sutta*, is of paramount importance from the standpoint of not only the history of Buddhism, but for the entire religious life and thought of ancient India. Sutta No. 2 i.e., the *Sāmaṇa-phala-sutta*, is valuable since it deals with the views of a whole series of prominent non-Buddhist teachers and founders of sects. Sutta No. 16, i.e., *Mahāparinibhāna-sutta* "the great discourse on the perfect Nirvāṇa of (Buddha)," is a continuous record of the later part of Buddha's life, his last speeches and sayings, his death and funeral ceremonies.

(*ii*) *Majjhima-nikāya* [Collection of medium (*majjhima*) length *suttas*]: Their value is very unequal; some (e.g. Nos. 82, 83, 93) belong to the most beautiful pieces in the canon; the total number of *Suttas* is 152, divided into three groups. The collection deals with practically all the points of the religion of Buddha, on the four noble truths, on the Karman, the vanity of desires; the objectionableness of the belief in a soul, Nirvāṇa, the various kinds af meditation, and so on. It throws considerable light on the life of the Buddhist monks, as also on Brāhamaṇical sacrifices, various forms of asceticism, the relation of Buddha to the Jainas and other systems of the day, the superstitions and the socio-political conditions of the time. There is a long enumeration of offences—burglary, robbery, adultery, etc.—and the consequent punishments, which throw a flood of light on the penal laws of those days. Besides dialogues and sermons, some *Suttas* are purely narrative, e.g. *Aṅgulimāla*. *Sutta* No. 63 describes Buddha's characteristic answer to an enquirer, who was seeking knowledge about subtle metaphysical issues, that answering those questions would leave no time for finding the way to salvation.

Rhys Davids, about the dialogues in the *Dīgha* and *Majjhima Nikāyas* observes: "In depth of philosophic insight, in the method of Socratic questioning often adopted, in the earnest and elevated tone of the whole, in the evidence they afford of the most cultured thought of the day, these dialogues constantly

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remind the reader of the dialogues of Plato. But not in style. They have indeed a style of their own; always dignified and occasionally rising into eloquence. "—*Encyclopaedia Britannica 11th Ed., IV, 746a.*

(*iii*) *Saṁyutta-nikāya* (book of kindred sayings) consists of 56 groups (*saṁyuttas*) of *Suttas*, totalling 2,889, each of which, in connection with a name or object, deals with various points of the doctrine. The grouping of the *Suttas* is based on at least three different principles. The *Suttas* of a group treat either: (1) of one of the chief points or principal branches of the Buddhist doctrine, or (2) they refer to some classes of gods, demons or men, or (3) some prominent personality appears in them as hero or speaker. The *Saṁyuttas* is a compilation of *Suttas* mainly bearing on psycho-ethical and philosophical problems. The most important *sutta* is the *Dhamma-chakka-ppavattana-sutta*, which contains the first sermon of Buddha with which he began his career as a world teacher. The 56 *Saṁyuttas* are divided into 5 *vaggas* (parts) Sagātha, Nidāna, Khandha, Sālāyataṇa and Mahā. Ethics and the Buddhist ideal of life dominate the first *vagga* and epistemology and metaphysics the other *vaggas*. The first *vagga* especially abounds in real poetry and makes enjoyable reading. Many riddles and aphorisms in characteristic form are found in the *Devatā-Saṁyutta*, and, like Yudhishṭhira who correctly answers the puzzles of a Yaksha, Buddha satisfies a Yaksha by answering his questions. The *Māra Saṁyutta* and the *Bhikkhunī Saṁyutta* ballads in mixed prose and verse, are of great poetical merit. Winternitz considers such poems as 'sacred ballads, counterparts of those *ākhyānas* with which the epic poetry of the Indians originated.'—*HIL, II, 59.* The *Nikāya* reveals Buddha's great fund of good sense, his readiness to adopt his teaching to suit the individual enquirer, keen intuition, ready humour and smiling irony, courage and dignity, and catholic and tender compassion for all creatures.

(*iv*) *Aṅguttara*-(or *Ekuttara*-)*nikāya* is divided into 11 sections (*nipātas*); every section contains *suttas* dealing with subjects which in some way or other are connected with the number of corresponding section. The first *sutta* in the *Eka-Nipāta*, for example, deals with the *one*, which more than anything else darkens the mind of man, that is, woman; a large number of *suttas* also deal with woman in an uncomplimentary way. The number of *Suttas* is at least 2,308; the *Nipātas* are divided into *vaggas*; the largest number of *suttas* contained in a *vagga* is 262, while the lowest number is 7. The purpose of *Aṅguttara* is sfficiently to emphasise certain doctrinal points by repeatedly dinning them into the ears of the audience. It also throws a flood of light on brutal methods of punishment and on the criminal law of the day. Its commentary is the *Manoratha-pūraṇī* (q.v.) by Buddhaghosha.

(*v*) *Khuddaka-nikāya*, though usually taken as the fifth or supplementary Nikāya of the *Sutta-piṭaka*, is sometimes classed as with the *Abhidhamma-piṭaka* (q.v.). It includes, besides several short works, a few of the most extensive of the Pāli canonical books, which not only widely differ in contents and character but originated at different periods and were compiled into one work in later times. The *Khuddaka* is written for the most important part in verse and contains the most Buddhist works in poetry; a portion is in mixed prose and verse.

It comprises the following 15 texts: (*1*) *Khuddakapāṭha*, (*2*) *Dhammapada*, (*3*) *Udāna*, (*4*) *Itivuttaka*, (*5*) *Sutta-nipāta*, (*6*) *Vimānavatthu*, (*7*) *Peta-vathu*, (*8*) *Thera gāthā*, (*9*) *Therī-gāthā*, (*10*) *Jātakas*, (*11*) *Niddesa*, (*12*) *Paṭisambhidā-magga*, (*13*) *Apadāna*, (*14*) *Buddhavaṁsa*, and (*15*) *Chariyāpiṭaka*; when *Niddesa's* two sections: *Mahā-niddesa* and *Chullaniddesa* are counted as separate works, the number of texts goes to 16. According to a Burmese tradition, it comprises four more

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treatises including the *Milinda-pañha*, *Netti-pakaraṇa* and *Peṭakopadesa* (qq.v.).

1. *Khuddakapāṭha* (Lesser Readings) is a collection of only 9 short Sutta-like pieces and is a first lesson book for the neophytes when they join the Order; seven of these texts are still used at the Buddhist '*Parittā*' ceremony (exorcism spells). Parts of it occur in the *Vinaya-piṭaka*, *Sutta-nipāta* and *Peta-vathu* (qq.v.).

2. *Dhammapada*, the most popular of the Buddhist canonical texts, is an anthology of 423 sayings of Buddha in verses, divided into 26 *vaggas* (Chaps.) as under, the stanzas being arranged subject-wise: (1) Yamaka (Twin verses; e.g., Hatred does not cease by hatred, it ceases by love), (2) Appamāda (on Earnestness; e.g., Earnestness is the path of immortality; thoughtlessness, the path of death), (3) Chitta (Mind Verses; e.g., well-guarded thoughts bring happiness), (4) Puppha (Flower verses; e.g., The perfume of those who possess virtue rises up to the gods as the highest), (5) Bāla (on the Fool; e.g., A fool who thinks himself wise is a fool indeed), (6) Paṇḍita (on the Wise; e.g., Wise people after they have listened to the laws, become serene), (7) Arahanta (on the Arahanta; e.g., there is no suffering for him who has abandoned grief, who has freed himself on all sides and thrown off the fetters), (8) Sahassa (Number Verses; e.g., he who always greets and constantly reveres the aged, will gain these four things, namely, life, beauty, happiness, and power). The stanzas are mostly taken from other books of the Pāli canon. The work expounds in a very fine manner the sublime ethical teachings of the Buddha and was a very popular text in the Buddhist countries. Translated into various languages of India, the Far-East and Europe, it is most well-known of the canonical works; parts of a Prakrit version exist. Versions of it exist in pure Sanskrit and in mixed Sanskrit; there is also a Chinese version.

3. *Udāna*: A collection of solemn sayings of Buddha mostly in metrical form; accompanying stories in prose give the occasions on which they were uttered. Its 82 stories are divided into eight *vaggas* (sections), each *vagga* containing 10 *suttas*. The utterings of the Buddha are terse and puzzling; there is an *Udāna* (ecstatic utterance) of the Buddha after every *sutta*. Most of these sayings contain the Buddhist ideal of life and eulogy of Nirvāṇa.

4. *Itivuttaka* ('Thus spake the Buddha'). A book of quotations in prose and verse, it contains the sayings of the Buddha on a variety of subjects and is divided into five *vaggas* comprising 120 short pieces. The language is simple and natural and occasional similes and beautiful metaphors (sometimes drawn from nature, animals, etc.) give a pleasing touch to the style.

(5. *Sutta-nipāta* (The section of discourses) is a collection of poetic *suttas* in five *vaggas* (sections)—*Uraga*, *Chūla*, *Mahā*, *Aṭṭhaka*, and *Pārāyaṇa*, each *vagga* consisting of several *suttas*. Next to the *Dhammapada*, it is the most often quoted text in the Buddhist works. There are passages reminiscent of the verse of the *Bhagavadgītā* and *Anugītā*, on the superiority of the Buddhist ideal and that true Brāhmaṇhood consists not in birth but in good conduct. The *Nālaka-sutta*, the *Pobbajjā-sutta* and the *Padhāna-sutta* are of special importance, being the precious remnants of the sacred ballad poetry which gave rise to the later epic version of the life of Buddha in the same way as the *ākhyānas* later grew into heroic poetry. The *Sutta-nipāta* preserves many fragments of the oldest Buddhist poetry and is of paramount importance for the study of Buddhism as an ethical religion; it also provides data about the social, economic and religious conditions of Buddhist India. It mentions the six heretical teachers and the Sāmanas and Brāhmaṇas.

6. *Vimāna-vatthu* (stories of divine palaces): A short treatise, probably a later addition

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to the Pali canon, it consists of 83 stories in 7 sections. It describes the various kinds of happiness enjoyed by man in heaven as a result of some good deeds performed on earth; it is a dull metrical work.

7. *Peta-vatthu* : A short treatise, probably a later addition to the Pali canon, which consists of 51 stories in four sections and describes the various sufferings to which ghosts of men (*peta*), who committed misdeeds on earth, are subjected in the other world. Like *Vimāna-vatthu*, it is a dull metrical production.

8. *Theragāthā* : A collection of poems by renowned Buddhist monks (*Theras*); it contains 107 poems consisting of a total number of 1,279 *gāthās*. The poems abound in beautiful descriptions of nature, which transform these religious poems into real gems of Indian poetry; the monks do not refrain from describing the spring in glowing terms, while their love of nature finds expression in many charming similes.

9. *Therīgāthā* : A collection of poems by renowned nuns (*Therīs*); it comprises 73 poems, containing 522 *gāthās*, which beautifully deal with the internal experience of the nuns. The poems strike a personal note and depict pictures of their lives. From the *Therīgāthā*, we know that women were attracted to the Order owing to the loss of their children. There are stories of former courtesans becoming nuns, which artistically portray the contrast between their former extravagant festive joy and the peace of Nirvāṇa. There are differences in idiom, tone and sentiments in *Therīgāthā* and *Theragāthā*. Winternitz ranks these collections, in point of force and beauty, with the best productions of Indian lyric poetry from the Ṛigvedic hymns to the lyrics of Kālidāsa and Amaru; the collections also give us a valuable insight into the social conditions, especially the position of women, of those days. With combination of the old and new material in these *gāthās*, each portion is to be dated on its own merits.

10. *Jātaka* (stories of the previous lives of the Buddha): As the present work is not the original form of the *Jātaka* and is merely a commentary, it cannot be said with certainty how much of the present *Jātaka* book belongs to the canon. The extant work is a collection of more than 500 stories in Pali, divided into 22 sections, called *Nipātas*, depending on the number of stories. Each succeeding *Nipāta* contains a lesser number of stories, but a larger number of *gāthās* from the preceding one. Each story, in this commentary, is divided into five parts: (1) *pachchuppanna-vatthu* (the story of the present), relating the occasion of Buddha's telling the story; (2) *atīta-vatthu* (story of the past), describing the story of one of the past lives of the former Buddha; (3) *gāthās* (stanzas) occurring in the above two parts, more frequently in the latter; (4) *veyyākarana* (short commentary) which explains each word of the *gāthās*; and (5) *samodhāna* (connection), in which the Buddha generally identifies the personages of the story of the present with those of the past. According to a tradition, only the *gāthās* formed the original *Jātaka*; prose portions appear to have been added later.

The *Jātakas*, chief vehicle of Buddhist propaganda, afford an insight into popular Buddhism. There are stories of varied character: some teaching worldly wisdom, others fairy stories, romances, adventures and narratives, stories depicting contrast between grateful animals and ungrateful men, a whole collection of stories and sayings on the wickedness of woman, consolatory stories, whose purpose is to comfort those grieving for the departed, picaresque and other narratives in which robbers, vagabonds, dice-players and courtesans figure as the chief characters and even the Bodhisattva actually figures twice as a highwayman. There are also short anecdotes, humorous tales and jokes in the *Jātakas*. The only touch

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of Buddhism in these is the hero, who is always the Bodhisattva. Only a few have a directly moral aim which can be classed as definitely Buddhistic. Moreover, most of the moral narratives, sayings and pious legends are the common property of Indian didactic poetry and are only partly of Buddhistic origin. On the whole, more than a half of *Jātakas* are of non-Buddhistic origin.

The *Jātakas* present practically all forms and types of composition; the prose and verse are artistically joined and together present a finished whole. There are also collections of sayings on different subjects and epic fragments. A long moral story in the form of a ballad is presented in *Jātaka 527*, which is so extremely dramatic as to appear like a short drama.

"The view that the *Jātakas* furnish valuable material not only for literature and art, but for the study of economic conditions and social manners and customs of Buddha's time, is true in the case of only some poems and a few prose narratives which go back to his time. The major part of the verses is not perhaps earlier than the third cent. B.C., whereas much of the prose is later than the Christian Era. In point of age the *Jātakas* bear a close resemblance to the *Mahābhārata* in that every single *gāthā* requires to be tested independently with regard to its chronology. The *Jātakas* give particulars about the life of people of all classes, about some of whom there is scarcely any other information in Indian literature."—*HCIP, II, 405-6*.

11. *Niddesa* (exposition): It contains detailed explanations by Sāriputta of 33 *Suttas* from the last two *vaggas* of the *Sutta-nipāta* (q.v.). The work is divided into two sections: *Mahāniddesa* and *Chulla-niddesa*. Its inclusion in the canon shows that it was the oldest of the Pali, commentaries. It explains important technical expressions, making frequent quotations from canonical texts. It also provides a long list of synonyms to explain a word, the list being repeated every time the same word occurs.

12. *Paṭisambhidā-magga* (Ways of Analysis): It consists of three large sections: *Mahāvagga*, *Yuganandha-vagga* and *Paññā-vagga*, each section consisting of ten chapters on some important topics of the Buddhist doctrine. The arrangement of the matter is in the form of catechism and it is one of the latest canonical books. On account of its form which is that of the *Suttas*, it was included in the *Sutta-piṭaka*. There is a Siamese edition closely resembling the Burmese tradition.

13. *Apadāna* (Skr. *Avadāna*, heroic or glorious deeds, and then, glorious deeds of self-sacrifice and piety), is an anthology of legends in verse, in which are glorified the noble deeds (*Apadāna*) of Buddhist saints (*Arhats*)—550 male and 40 female. Like *Jātakas*, it contains stories dealing with the present and the past lives. It is one of the latest works of the *Khuddaka* and is closely allied to the Sanskrit *Avadāna* (q.v.).

14. *Buddhavaṁsa*: A poem, which consists of 28 cantos and describes the 24 former Buddhas in the last 12 *kalpas* as well as Gautama Buddha, recited by the later himself. In the case of each individual Buddha, it is related how he set the wheel of religion in motion and the principal events in Gautama's life find their counterparts in the life of his predecessors (former Buddhas). According to the commentator, the stories were handed down through generations of Theras and their disciples; this statement, however, does not appear to be correct. The poem is ascribed to Kassapa (q.v.).

15. *Chariyāpiṭaka*. A selection of 35 metrical *Jātakas*, in three *Vargas*, which is a post-Aśokan work. It explains the modes in which the Bodhisattva practised the conduct (*chariya*) and fulfilled the ten *Pāramitās* "perfections" in his previous existence. There are commentaries on it, including the one by Dhammapāla Thera.

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SUTTA-SAṄGAHA. A Pali compilation of some *Suttas* and parts of works like the *Vimānavatthu* (q.v.). It is the only comprehensive anthology; nothing is known about its author or about its origin. It contains valuable information about the religious works of the Buddhists within a brief compass; in Burma, this work is regarded as canonical.

SUTTA-VIBHAṆGA. See *Vinaya-piṭaka.*

SUVARṄATANTRA. Same as *Svarṇatantra* (q.v.).

SUVṚITTA-TILAKA. A Sanskrit work on prosody by Kshemendra (q.v.); the contents of its three books are: definitions of 26 *Sāma-Varṇa Vṛittas* of four lines each, which are common and suitable to all sorts of poetry (I); defects in metres with useful citations (II); and use of metres according to the nature of the work (III). The work is concluded with a demand from poets for a variety of metres and it quotes verses from different works the names of the respective authors and is thus valuable for literary history.

SŪYAGADAṄGA. See *Aṅga.*

SVĀMĪ, PRABHUDATTA. A modern Sanskrit poet, whose chief work is : *Devakī Devanam Mahākāvyam.*

SVĀMINĀTHA ĀTREYA. A modern Sanskrit poet and author of *Kāphi-shoḍaśikā* (1940; verses on coffee) and some satirical skits.

SVAPNA-CHINTĀMAṆI. See *Jagaddeva.*

SVAPNA-VĀSAVADATTĀ (*Svapna-nāṭaka*). A Sanskrit drama in six Acts by Bhāsa (q.v.), based on the *Bṛihatkathā* of Guṇāḍhya and is referred to in the *Mahābhārata.* The drama is in continuation of the *Pratijñā-yaugandharāyaṇa* (q.v.).

Udayana, after his marriage with Vāsavadattā, is deprived of a greater part of his kingdom by a certain rebel Āruṇi as the king always remains in the company of his bride and neglects the State affairs. His minister, Yaugandharāyaṇa, devises a plan to get back the lost territories to his king; he wants Udayana to wed Padmāvatī, the daughter of the king of Magadha, but Udayana refuses as he is unwilling to leave his beloved Vāsavadattā. The minister induces Vāsavadattā to aid in his scheme; one day, when the king is out ahunting from his camp, the minister spreads a false rumour that the queen has perished in a wild conflagration which spread to the camp. Yaugandharāyaṇa entrusts the queen to the care of Padmāvatī, giving out that she is his sister and that he is searching her absconding husband. Udayana feels very sad for his beloved's demise and agrees, even against his will, to marry Padmāvatī. The marriage is over but learning that the king has never ceased to cherish the memory of Vāsavadattā, Padmāvatī is seized by a severe head-ache. The king comes to comfort her but not finding her, lies down, sleep overcoming him. Vāsavadattā arrives at the same spot to nurse Padmāvatī and sits down by the side of the sleeping person, considering the person to be Padmāvatī. But as he begins to speak in his sleep about Vāsavadattā, she rises and leaves him lest the king should identify her but not before he has caught a glimpse of her, in a dream (*svapna*) as he thinks. With the help of his new father-in-law, the king of Magadha, Udayana wins back his lost kingdom. A messenger comes from Ujjayinī bearing the picture of nuptial of Udayana and Vāsavadattā; Padmāvatī sees the picture and recognises that Yaugandharāyaṇa's sister, entrusted to her care, is really Vāsavadattā. The minister arrives to explain to the satisfaction of all the plan he has devised to secure Udayana's lost kingdom. Thus the play ends happily with the king's re-union with his first queen.

This play is the best among Bhāsa's plays and has been enjoying unique fame; contrary

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to convention, this portrays on the stage the king's sleep.

SVARAMELA-KALĀNIDHI. A Sanskrit work in five chapters on Carnatic system of music, written by Rāma Amātya (q.v.), in *c.* 1550. It contains the first collection of Indian *Rāgas*, belonging to the Southern system of Indian music.

SVARṆATANTRA. A Sanskrit work, also called *Suvarṇatantra*, which deals with the processing of transmuting base metals into gold and silver.

SVĀSTHYA-VṚITTA. A Sanskrit work (Bombay, 1954) on health and longevity, written by K.S. Bhaskar and N.S. Watve.

SVAYAMBHŪ-CHHANDAS. An Apabhraṁśa metrical work by Svayambhūdeva (q.v.), for illustrating the various metres defined by him. Stray Prakrit stanzas attributed to different authors numbering more than fifty are quoted in this work; the total number of Prakrit and Apabhraṁśa poets is 60; most of these authors are non-Jaina and otherwise unknown, two being women among them.

SVAYAMBHŪDEVA (fl. last quarter of 8th cent.). The earliest Apabhraṁśa poet, who was a Jaina and was born in a Brāhmaṇa family of Kosala Deśa. Son of Māruti and Padminī, the names of his two wives were Amṛitāmbā and Ādityāmbā. His extant works are : *Pauma-chariu* (*Padma-charita* or *Rāmāyaṇa*), *Riṭṭhaṇemi chariu* (*Rishṭanemi-charita* or *Harivaṁśa*) and *Svayambhū-chhandas* (qq.v.); his *Pañchamī-chariu* is no longer extant. There is also a reference of his having composed a work on grammar. Svayambhūdeva composed his *Pauma-chariu* and *Riṭṭhaṇemi-chariu* under the patronage of Dhanañjaya and Dhavala respectively and these two works are the Jaina versions of the *Rāmāyaṇa* and the *Mahābhārata* respectively. The works were left incomplete by the poet but were completed by his worthy son, Tribhuvana-Svayambhū. It was Svayambhūdeva's poetic talents which earned him the titles, *Kavirāja Chakravartī*, *Chhandas-chuḍāmaṇī*, etc. From his *Riṭṭhaṇemi chariu*, it appears that the poet was fully conversant with prosody, dramaturgy, music, grammar, etc. He was also an erudite scholar of Prakrit; this is explained by his *Svayambhū-chhandas* wherein he has quoted from 60 Prakrit and Apabhraṁśa poets. It was for this reason that successive poets have remembered his name with respect; Pushpadanta (q.v.) has also mentioned Svayambhūdeva. Svayambhūdeva has also mentioned the names of Bāṇa, Śrī-Harsha, Bhāmaha, Dāṇḍin and Ravisheṇāchārya.

Judging from both the bulk and quality of his works, Svayambhūdeva is a great poet; he rarely falls below a certain high level of excellence. The diction is rich but never unduly ornate, and the rhythm of his verse is fluid. His descriptions (both of persons and objects) are matchless in early poetry; his *Pauma-chariu* is full of them.

ŚVETARAṆYAM NĀRĀYAṆA YAJVAN (fl. early 20th cent.). A Sanskrit author of *Gadya-kāvya*, containing prose stories including two imaginative pieces (*Sukumāra-varman* and *Mahamoda*).

ŚVETĀŚVATARA-UPANISHAD. See *Upanishad.*

SWĀMĪ, N. See *Swāmī, V.*

SWĀMĪ, V. A modern scholar, who has prepared in collaboration with N. Swāmī : *Complete Alphabetical Index of all words in the Ṛigveda, Yajurveda, Sāmaveda* and *Atharvaveda* (pub. separately of each Veda).

SWĀMINĀTHAN, C.R. A modern Sanskrit scholar, whose chief work is the ed. of Kumāradāsa's *Jānakī-haraṇa*; the ed. has been

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prepared after comparing all the available MSS. in South India. See *Kumāradāsa.*

SYĀDVĀDA-MAÑJARĪ. A well-known Sanskrit work by Mallisheṇa (q.v.) on Jaina philosophy.

ŚYAINIKA-ŚĀSTRA. The only Sanskrit work on hunting and fowling, ascribed to Rudradeva (q.v.), Chandradeva or Rudra-chandradeva. Divided into seven chapters, it deals also with the method of hawk-fight, various diseases of the hawk and their treatment, and the king's relaxation after hawk-fight. The work also propounds the theory that the so-called vices, when indulged in within due limits, are conducive to well-being. The work contains some Turkish and Persian words.

ŚYĀMKUMARA TAGORE, RĀJĀ (fl. early 20th cent.). A Sanskrit poet, whose *Jarmanīkāvya* appeared from Leipzig in 1913; the work gave impetus to the writing of histories of India in Sanskrit.

ŚYĀMALĀDAṆḌAKA. A Sanskrit poem (*c.* 1001), traditionally ascribed to Kālidāsa, but actually composed by Purāntaka (q.v.). The work, which is in praise of the goddess Sarasvatī, is in a peculiar variety of prose called Daṇḍaka which has a fixed melody. It was appreciated by king Bhoja of Dhārā by granting to the poet a hundred *agrahāras* in 1001.

ŚYĀMALIKA. A Sanskrit author of *Pādatāḍitaka*, a one-act play; his date is uncertain. See *Chaturbhāṇī.*

ŚYĀMAVARṆA DVIVEDĪ. A modern Sanskrit poet, whose *Viśāla-bhāratam* or *Javāhara-digvijayam* presents Jawāharlāl Nehru in the large background of Indian history and culture.

SYRKIN, A.Y. A modern Russian Indologist, who has written on and tr. Upanishads into Russian.

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TADPATRIKAR, S.N. A modern Sanskrit writer of Poona, who has rendered Goethe's *Faust* into Sanskrit under the title *Viśva-mohana* (*Poona Orientalist*, XIV); he also made a summary of Gāndhian thought, echoing profusely the *Bhagavadgītā*, which was also the Mahātmā Gāndhī's favourite book.

TAGARE, GAṆESH VĀSUDEO. A scholar, whose chief works are: *Historical Grammar of Apabhraṁśa* (Poona, 1948) and Eng. tr. of *Bhāgavata-purāṇa* (5 Pts.).

TAIMNI, I.K. A modern scholar, whose chief work is the comm. on Vasugupta's *Śivasūtras*.

TAITTIRĪYA-ĀRAṆYAKA. See *Āraṇyaka*.

TAITTIRĪYA-BRĀHMAṆA. See *Brāhmaṇa*.

TAITTIRĪYA-PRĀTIŚĀKHYA. See *Prātiśākhya*.

TAITTIRĪYA-SAṀHITĀ. See *Veda* (*Yajurveda*).

TAITTIRĪYA-UPANISHAD. See *Upanishad*.

TĀJIKA. A Sanskrit astrological work (1587) by Nīlakaṇṭha; its two parts are called *Sañjñā-tantra* and *Varsha-tantra*.

TAKAKUSU, JUNJIRO (b. 1866). A celebrated Japanese scholar, who held the first chair of Sanskrit in the Imperial University of Tokyo in the year 1901. His chief works are: *A Pali Chrestomathy with Chinese Equivalents* (Tokyo, 1900), a tr. of Buddhaghosha's *Samanta-pāsādikā* (1897), ed. of portions of *Samanta-pāsādikā* (with Nagai), Notes on Itsing's Record of Buddhist Religion as practised in India and Malaya Archipelago (1896) and *The Essentials of Buddhist Philosophy* (ed. by Wing-tsit and Charles A. Moore). It was under his editorship and that of K. Watanabe that the Taisho edition of *Chinese Tripiṭaka*, representing the Indian materials in 55 volumes was published (Tokyo, 1924-29); the *Taisho Tripiṭaka* was a monumental synthesis of the traditional erudition and the new Buddhology.

Takakusu got the 126 Upanishads tr. into Japanese under his direction (pub. 1922-24) and under his and M. Nagai's Joint-editorship pub. an integral Japanese version of the Pali Tripiṭaka in 70 Vols. (1935-40). See *Tipiṭaka*.

As a conscious advocate of studying Buddhism in its wider Indian setting, Takakusu endeavoured to arouse interest in Vedic hymns, Upanishadic thought, heterodox movements contemporary with Buddha, *Bhagavadgītā*, 'Six Systems of Indian Philosophy', etc. Accordingly, side by side with several

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attempts of translation, the 'History of Indian Philosophy' was explored and expounded by his faculty associates, first by T. Kimura (1914-15) and then by H. Ui (q.v.).

TAKASAKI, J. See *Johnston, E.H.*

TĀLĀDHYĀYA. A fragment of Kohala's Sanskrit book on music.

TALAVAKĀRA-ĀRAṆYAKA. See *Āraṇyaka.*

TAMBE, C.R. A modern writer, who made renderings from Hindi poet Kabīr into Sanskrit (*Pratibhā*, V. ii).

TAṀDULA-VEYĀLIYA. See *Paiṇṇa.*

TANDULA-VAITĀLIKA. See *Taṁdula-veyāliya.*

TĀṆḌYA-MAHĀBRĀHMAṆA. See *Brāhmaṇa.*

TANK, U.S. A writer, whose chief work is: *Dictionary of Jaina Biography* (Arrah, 1917).

TÄHTINEN, DOCENT UNTO (1927-). A Finnish Indologist, who has studied the ahiṁsā ideology, particularly in Gāndhī's thought, and the Indian philosophy of value.

TANTRA-LITERATURE (*Sanskrit*). It consists of the Āgamas of the Śaiva, the Saṁhitās of the Vaishṇavas, and the 'Tantra' proper of the Śākta, of a later date than the Purāṇas, and stated to have been revealed for the Kaliyuga, though Tantric influence is visible in several of the later Purāṇas. A complete Tantra deals with: (1) *Jnāna* (secret powers of the letters, formulae and figures), (2) *Yoga* (meditation to acquire magic power), (3) *Kriyā* (instructions for carving idols and constructing temples), and (4) *Charyā* (rules regarding rites and festivals). "Though in reality all these branches are not treated in every single one of these works, they all contain a medley of philosophy and occultism, mysticism and magic, and ritual and ethics."

Āgamas: 28 Āgamas of the Śaivas of South India are stated to have been proclaimed by Śiva himself; each Āgama having a number of *Upāgamas*; *Kāmikāgama*, *Suprabhudāgama* and *Kiraṇāgama* treat of architecture and sculpture.

Saṁhitās: Traditionally, there are 108 *Pañcharātra Saṁhitās* but there is actually mention of more than 215 of which about a dozen is published. The *Ahirbudhnya-saṁhitā* (q.v.) in the form of a dialogue between Śiva and Nārada is a Kashmirian work about the fourth cent. A.D. The *Īśvara-saṁhitā* (q.v.) is quoted by Rāmānuja's teacher Yumuna (*c.* 1040); Rāmānuja himself mentions *Paushkara*, *Param* and *Sattvata Saṁhitās*. The *Jñānāmṛita-sāra-saṁhitā* (q.v.) of about 16th cent. agreeing in the matter of cult with the Vallabhāchārya sect is devoted to the glorification of Kṛishṇa and Rādhā. Though probably originated in north, the Saṁhitās are circulated largely in the South India.

Tantra: The Tantras are the dialogues between Śiva and Pārvatī in the form of Āgamas (when Śiva is a teacher) and *Nigamas* (when Śiva is a pupil). There are stated to be 64 Tantras or "64 Tantras each in three different parts of the world". The *Mahānirvāṇa-tantra*, the most representative of the superior Tantra, though not the oldest, speaks of the Brahma in the same way as the Upanishads, but he is the eternal and primeval force (*Śakti*) out of which all things have been created. Since all life is born from the womb of woman, from the mother, the Śāktas believe that the conception of the Highest Deity could only be in a female deity. This Śakti, the great universal mother, is represented by Durgā, Kālī, etc., in ferocious forms and by Umā, Gaurī, Lakshmī and Rādhā in gentle forms. Since the Highest Deity is a woman, every woman is regarded

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as an incarnation of this Deity. It was this conception which led to a cult of women, which, though in some circles, assumed the form of wild orgies as did appear also in a purer and ennobled form. The cult of Devī, the Goddess, who is the joyous creative principle of nature, includes the Five M's by which man enjoys his existence, preserves his life and obtains issue : (1) *Madya*, wine; (2) *Māṁsa*, flesh; (3) *Matsya*, fish; (4) *Mudrā* parched grain and mystic gesticulations; (5) *Maithuna*, sexual intercourse. The Śākta philosophy corresponds to the systems of Vedānta and Sāṅkhya. It teaches for Kali-yuga the Āśramas of the householder and the ascetic only. The *Kulārṇava-tantra* emphasises the family customs (Kula-dharma). Similarly does the *Kula-chūḍāmaṇi-tantra* though in the form of a Nigama. The *Prapañcha-sāra-tantra*, ascribed to Śaṅkara, deals with the essence of the universe. The *Tantrarāja-tantra* treats of the *Strīyantra*, meditating on the diagram of which one attains the knowledge of the unity of everything in the world with the Devī. The *Kālīvilāsa-tantra*, a 'prohibited tantra' refers to Kṛishṇa as the lover of Rādhā who is identical with Kālī. The *Jñānārṇava-tantras* refers to the worship of young maidens as 'the highest sacrifice'. The *Śāradātilaka-tantra* (*c.* 11th cent.) deals chiefly with Mantras, Yantras and magic, though it begins with the theory of creation and origin of human speech. The Tantras seem to have originated in Bengal whence they spread throughout Assam, Nepal, Tibet and China through the agency of Buddhism. They are known all over India including Kashmir and South.

The principal matters, dealt with in the Tantras, are origin and nature of Tantras, Cosmogony, Śiva and Śakti, the science of the body and human nature, various practices, spiritual exercises, the five-fold *Tattvas*, acquisition of superhuman power (*Siddhi*), *Mantra*, *Yoga*, the spiritual guide and disciple, initiation and its various stages. Rudiments of chemistry in relation to medical science and certain other branches of modern science are found in some of the Tantras. For example, mention may be made of Tele-therapy, etc.; cosmic ray appears to have been known to Tantras.

The Purāṇas and Tantras reveal mutual influence. Some of the principal Āgama works of Kashmir are: *Mālini-vijaya*, *Ānanda-bhairava*, *Vijñāna-bhairava*, *Rudra-yāmala*. Closely related to *Āgamas* is the Pratyabhijñā literature; its main works are : *Śiva-dṛishṭi*, *Tantra-sāra*, *Paramārtha-sāra*, *Tantrāloka*. A few of the chief works of the Saṁhitā class are : *Ahirbudhnya-saṁhitā*, *Īśvara-saṁhitā*, *Jñānāmṛita-sāra*, *Parama-saṁhitā*. Chief works of the Tantra are : *Mahānirvāṇa*, *Tantra-rāja*, *Śāradā-tilaka*, *Kulārṇava*, *Prapañcha-sāra*, and *Prāṇatoshiṇī*.

The Tantra-literature like the Purāṇas is written in ungrammatical Sanskrit. N. Mukhopādhyāya in the introduction to his edition of the *Kūrma-purāṇa* (*Bibliothica Indica*, p. xv) supplies a correct comparison of Tantras with the allied literature. According to him 'The Purāṇas form an important portion of the religious literature of the Hindus, and together with Dharmaśāstras and Tantras, govern their conduct and regulate their religious observances at the present day.'

TANTRĀKHYĀYIKĀ. A Sanskrit version of the *Pañchatantra* (q.v.), produced in Kashmir; it is considered to be the oldest version of the *Pañchatantra*, and to have made the nearest approach to the original. See *Pañchatantra*.

TANTRĀLOKA. An authoritative Sanskrit work by Abhinavagupta (q.v.). Covering 37 chapters, it deals with ritualistic and philosophical matters connected with Kashmir Śaivism; it also contains valuable autobiographical material.

TANTRA-PRADĪPA. See *Maitreyarakshita*.

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TANTRARĀJA-TANTRA. A Sanskrit Tantric work, which is considered "the king of Tantras"; it contains the *Śrīyantra*, the "famous diagram", which enables one to attain the knowledge that everything in the world is identical with the Devī.

TANTRA-SĀRA. A famous Sanskrit Tantra digest by Kṛishṇānanda Āgamavāgīśa (q.v.), which, besides containing hymns to various deities, has the essence of the Tantras of all the Hindu sects, viz., Śaiva, Śākta, Vaishṇava, Saura, Gāṇāpatya, etc. It is a work of high authority not only in Bengal but also in the whole of northern India.

TANTRA-VĀRTIKA. A part of Kumārila's Sanskrit comm. on the *Pūrva-mīmāṁsā-sūtra* (q.v.) of Jaimini; the comm. is on I.ii-iii of the *Sūtra.*

TANTRA-VAṬA-DHĀNIKĀ. A Sanskrit summary by Abhinavagupta (q.v.) of his own work, called *Tantrāloka* (q.v.).

TAPAN KUMAR DĀS GUPTA. An Indian scholar, whose chief work in German is: *Der Vajra. Eine vedische Waffe* (Hamburg, 1975).

TĀPASA-VATSARĀJA. A Sanskrit drama by Māyurāja or Anaṅgaharsha Mātrarāja (fl. 8th cent.; q.v.).

The work is a variation on the theme of the ruse of the minister, Yaugandharāyaṇa to secure the marriage of Vatsarāja (Udayana), his king and Padmāvatī, in the face of the deep love the king has for his queen Vāsavadattā. Vatsarāja, in this drama of little poetic or dramatic value, becomes an ascetic on learning of his queen's supposed death, whence the title of the play; Padmāvatī, who has become enamoured of the king, follows suit. Eventually, Vatsarāja and Padmāvatī are united to give a happy end. See *Svapna-vāsavadattā.*

TAPATĪ-SAṀVARAṆA. See *Kulaśekhara.*

TAPOVANAM, SVĀMĪ (fl. 20th cent.). A Yogī of Malabar, who passed away recently in his Himalayan Āshram. His Sanskrit autobiography *Tapovana-charita* or *Iśvara-darśana* (Ahmedabad, 1945-47) is written in an excellent prose style.

TĀRANĀTHA. See *Schiefner, Franz Anton von.*

TĀRĀNĀTHA TARKAVĀCHASPATI (1806-85). Compiler of the celebrated Sanskrit lexicon *Vāchaspatya* (q.v.) and another well-known dictionary *Śabda-stomamahānidhi.* Son of Kālidāsa Sārvabhauma, he became an erudite Sanskrit scholar and worked in a Government Sanskrit College.

TARAṄGALOLĀ. See *Taraṅgavatī-kathā.*

TARAṄGAVATĪ-KATHĀ. A religious romance in Prakrit attributed to Pādalipta (q.v.), composed before the 5th century; however, the original has not come down to us but only a shorter version, written 1,000 years later, in 1643 Prakrit stanzas, entitled Taraṅgalolā, by an unknown poet.

A nun, conspicuous for her beauty, after seeing a couple of ducks in a lotus pond, remembers that in a previous life she had been a duck like this, and that, out of love for a drake killed by a hunter, she had burnt herself with the drake. She longs for the husband of her previous life, and at last finds him, by the aid of a picture which she paints of the couple of ducks. Her former husband carries her off; on their flight they are captured by robbers, and they are to be sacrificed to the goddess Kālī. They are, however, rescued, and their wedding takes place. Soon afterwards through an encounter with a monk, who in his previous life had been the hunter who killed the drake, they renounce the world, and become monk and nun.

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The ancient *Taraṅgavatī* was one of the prototypes of the Prakrit poem *Samarāichcha-kahā* (q.v.) by Haribhadra, described by the poet himself as a Dharmakathā.

TARAPOREWALA, IRACH J.S. A modern Parsi linguist, whose chief works are: *Selections from Avesta and Old Persian* and *Sanskrit Syntax*.

TARKABHĀSHĀ. A Sanskrit work (1275) by Keśava Miśra (q.v.), which is a guide to the two schools of Nyāya and Vaiśeshika; it combines the Nyāya and Vaiśeshika views.

TARKAJVĀLĀ. See *Bhavanātha*.

TARKA-KAUMUDĪ. A Sanskrit work by Laugākshi Bhāskara (q.v.), which takes Nyāya and Vaiśeshika principles as one whole and is based on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.).

TARKĀMṚITA. A Sanskrit work (*c.* 1700), ascribed to Jagadiśā (q.v.), which is a practical guide to Nyāya-Vaiśeshika.

TARKA-SAṄGRAHA. A Sanskrit work in four chapters by Annam Bhaṭṭa (q.v.), which is a practical guide-book to the schools of Nyāya and Vaiśeshika philosophy.

TARKA-SAṄGRAHA. A Sanskrit work by Ānandagiri (q.v.) or Ānandajñāna, which is a systematic refutation of the Vaiśeshika theory of atomic creation.

TARKA-SAṄGRAHA-DĪPIKĀ. A lucid Sanskrit comm. by Annam Bhaṭṭa (q.v.) on his own *Tarka-Saṅgraha* (q.v.).

TARKAVĀCHASPATI. See *Tāranātha Tarka-vāchaspati*.

TĀRKIKA-RAKSHĀ. An important Sanskrit treatise by Varadarāja (q.v.) on the Nyāya-Vaiśeshika systems of philosophy. A treatise of the syncretic school, it brings the 12 objects of the Nyāya as well as the six categories of the Vaiśeshika under *Prameya*.

TARUṆA VĀCHASPATI (fl. *c.* 1175-1250). A Sanskrit author of a standard comm. on the *Kāvyādarśa* (q.v.).

TĀTĀCHĀRYA, D.T. (b. 1892). A Sanskrit writer, originally named Śrīśaila Tātāchārya, who ed. the *Udyānapatrikā*, the Sanskrit journal from Tiruvayyaru. His chief works are: *Kapinām-upavāsaḥ* (Kumbhakoṇam, 1925; a poem, which is a hit against the fickle-minded people, who pretend to observe austerities), *Mugdhāñjali* (a poem), a Sanskrit rendering of Tamil novel *Menakā* by Vaduvur Duraiswāmī Iyengar, *Nāṭye chā dakshā vayam* (1967; on the troubles of conducting rehearsals for a drama), *Sopānaśilā* and *Punassṛishṭi* (farces).

TĀTĀCHĀRYA, M.K. (fl. 20th cent.). A Sanskrit writer of Madras, in whose chief work *Bhārati-manoratha* (*c.* 1914), the author falls into reverie on the beach, and calls up visions of the high culture of the country and its decadence in modern times.

TATIA, N. A modern scholar, whose chief work is: *Studies in Jaina Philosophy* (Benares, 1951).

TATTI ŚRĪNIVĀSĀCHĀRYA. A Sanskrit writer, whose *Niroṣhṭhya-daśāvatāra-stava* (Tanjore, 1900) is a Chitra-kāvya.

TATTVA-BODHINĪ. A Sanskrit comm. by Jñānendra Sarasvatī (q.v.) on *Siddhānta-kaumudī* (q.v.), which is very useful for beginners; it omits the *Svara-prakriyā* and *Vaidikī-prakriyā*.

TATTVA-CHINTĀMAṆI. A celebrated Sanskrit work on Nyāya philosophy, by Gaṅgeśa

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(q.v.), which is the basis of *Navya-nyāya* schools of Bengal and Mithilā. In its four books, it expounds the Nyāya school of philosophy.

TATTVA-CHINTĀMAṆI-DĪDHITI. A Sanskrit comm. by Raghunātha Śiromaṇi (q.v.) on Gaṅgeśa's *Tattva-chintāmaṇi* (q.v.). See *Anumāna-dīdhiti, Pratyakshamaṇi-dīdhiti* and *Śabdamaṇi-dīdhiti.*

TATTVĀLOKA. See *Nyāya-tattvāloka.*

TATTVA-PRADĪPIKĀ. A Sanskrit treatise by Chitsukhāchārya (q.v.) on Advaita philosophy. See *Chitsukhī.*

TATTVĀRTHĀDHIGAMA-SŪTRA. A philosophical Sanskrit work by Umāsvāti (q.v.). also called *Dāśa-sūtrī.* The logic, psychology, cosmography, ontology and ethics of the Jainas are dealt with in the *Sūtras* and the comm. is appended by the author himself. The work, recognised as an authority, has a large number of commentaries by both Śvetāmbara and Digambara Jainas.

TATTVA-SAMĀSA. A Sanskrit work, attributed to Kapila (q.v.), which is a catechism on Sāṅkhya philosophy.

TATTVA-SANDARBHA. See *Bhāgavata-sandarbha.*

TATTVA-SAṄKHYĀNA (or-*nirṇaya*). A philosophical Sanskrit text by Madhva (q.v.), in which are discussed the author's views on Vedānta philosophy; as the author insists on fundmental dualisms, his system is named *Dvaitavāda.*

TATTVA-SĀRA. A Prakrit metaphysical work in verse by Devasenāchārya (fl. 9th-10th cent.)

TAUTA. See *Bhaṭṭa Tauta.*

TAUTĀTITA-MATA-TILAKA. A Sanskrit work on Mīmāṁsā philosophy by Bhavadeva Bhaṭṭa (q.v.), which follows the views of Kumārila (q.v.).

TAVADIA, J.C. A modern scholar, whose chief work is: *Indo-Iranian Studies* (Vol. I, 1949, Vol. II, 1952).

TAWNEY, C.H. (1837-1922). An English Indologist, whose chief works are Eng. tr. of *Kathā-kośa* (London, 1895) from Sanskrit, of *Prabandha-chintāmaṇi* and of *Kathāsaritsāgara* (under the title *Ocean of Story*, 1880-87; reprinted with notes by N.M. Penzer in 10 Vols., 1924-28).

TAYLOR, A.C. A modern Indologist, whose chief works are: ed. of *Kathāvatthu* (2 Vols., 1894, 1897) and of *Paṭisambhidā-magga* (2 Vols., 1905, 1907).

TEIVONEN, MARJA-LEENA. A Finnish Indologist, who has tr. into Finnish the *Bhagavadgītā* (1975) and has pub. in Finnish 'In the Steps of the Buddha: Buddhist Philosophy, Monastic Life and Sacred Texts' (Helsinki: Gaudeamus, 1978).

TELAKAṬĀHA-GĀTHĀ (Stanzas of the Oil Cauldron). A Pali poetical work in 89 stanzas by an unknown author; perhaps of a type of Sanskrit *Śataka,* it describes the thought of a Mahethera, or a monk. It is said that he was thrown into a large cauldron of hot oil as punishment, for his suspected illicit sexual connexion with the queen of the king of Kalyāṇi (306-207 B.C.). It appears that a Vihāra was built later on the spot where the Thera was put to death. The *Mahāvaṁsa,* relating the story in brief, speaks of the Thera and his attendant as being slain and thrown into the sea; the *Rasavāhinī* by Vedeha (*c.* 14th cent.) gives greater details of the story. The extant work contains nine sections; there are some

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cardinal teachings of Buddhism in it, which show a great depth of religious and metaphysical learning. The work has been assinged a date between 10th and 12th century.

TELANG, KASHINĀTH TRIMBAK. A Sanskrit scholar, whose works are the ed. of *Mudrārākshasa* (1900), of *Nītiśataka* and of *Vairāgya-śataka* and *Was Rāmāyaṇa Copied from Homer*? In the Sacred Books of the East Series, he tr. into English the *Bhagavadgītā*, *Sanatsujātīya* and the *Anugītā*.

TERUNNANSE. A modern Czech Indologist, who prepared the Siṁhalese ed. of *Dāṭhāvaṁsa*.

TESSITORI, L.P. A modern Italian Indologist, whose chief works are: ed. and tr. of *Bhava-vairāgya-śataka* and ed. of *Uvaesamālā* (1912), He made valuable contributions to modern Indo-Aryan languages, especially, Rājasthāni, Marawāḍī, Gujarāti and Apabhraṁśa.

TEVIJJA-SUTTA. Thirteenth *Sutta* of the Pali *Dīgha-nikāya* (q.v.).

THAḌĀNĪ, N.V. A modern scholar, whose chief work is: *The Mysteries of the Mahābhārata*.

ṬHĀṆAṄGA. See *Aṅga*.

THERA, A.M. (C H.A. Benetta; 1872-1923). An English Indologist, whose chief works are: *Buddhist Review* and *Wisdom of the Āryas*.

THERAGĀTHĀ. A part of the *Khuddaka-nikāya*. See *Sutta-piṭaka*.

THERĀVALĪ. Genealogical list of Jaina heads of schools; the testimony of the work of this class is not always acceptable.

THERĪGĀTHĀ. A part of the *khuddaka-nikāya*. See *Sutta-piṭaka*.

THIBAUT, GEORGE (d. 1914). An Indologist, whose chief works are: Eng. tr. with critical notes of *Baudhāyana-śulvasūtra*, Eng. tr. of *Vedānta-sūtras with Rāmānuja's Commentary* and of the *Vedānta-sūtras with Śaṅkarāchārya's Commentary* (the last two works pub. in *Sacred Books of the East Series*, 2 Vols.) and Eng. tr. of *Arthasaṅgraha* of Laugākshi Bhāskara, *Indische Astronomie, Astrologie and Methematik* (Strassburg, 1899) and 'On the Babylonian Origin of the Lunar Zodiac of the Hindus, Arabs and Chinese' (1894).

THIEME, PAUL (1905-). A German Indologist, whose chief works are: *Pāṇini and the Veda* (1935), *Der Fremdling im Ṛigveda* (1938), *Untersuchungen zur Wortkunde und Auslegung des Ṛigveda* (1949), *Studien zur indogermanischen Gemeinsprache* (1953), *Mitra und Aryaman* (1957), *Kleine Schriften* I, II (1971) and *Gedichte aus dem Ṛigveda* (tr., Stuttgart, 1975); he has written also an article 'The Aryan Gods of the Mittani Treaties' (1960) as also several papers on Vedic words and other subjects.

THITE, G.K. A modern Sanskrit scholar, whose chief work is: *Sacrifice in the Brāhmaṇa Texts* (1975); he has also written several monographs relating to *Yajña*.

THOMAS, E.J. (1869-1958). An English Indologist, whose chief works are: *History of Buddhist Thought* (1935), *Life of Buddha as Legend and History* (1927), *Early Buddhist Scripture*, *Ratanasutta* and *The Road to Nirvāṇa* (the last three trs. from Pali).

THOMAS, F.W. (1867-1956). An English Indologist, whose chief writings are: *Nam, an Ancient Language of the Sino-Tibetan Borderland* (Oxford, 1948), 'Buddhism in Khotan, Its Decline' (Asutosh Silver Jubilee Vol., 1927)

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and 'A Plural Form of Prakrit in Khotan' (*Journal of Royal Society*, 1927); he collected the verses ascribed to the great grammarian Pāṇini in the different anthologies and also ed. *Kavīndra-vachana-samuchchaya* (1912). He tr. also in English the Jaina work, *Syādvāda-mañjarī* and wrote a work, *Vaiśeshika Philosophy*.

THRASHER, ALLEN W. A modern American Indologist, whose chief work is: *The Advaita of Maṇḍana Miśra's Brahma-siddhi*; he at present teaches in the University of Washington.

THŪPA-VAṀSA. A Pali work in prose by Vāchissara, written in the first half of the 13th century. In its three chapters, it gives not only the account of topes erected over the relics of the Buddha, but also describes the previous births and the life of the Buddha; it gives also an account of missionary activities carried over in different countries by the Buddhist monks.

It contains historical accounts of the Theras sent by Thera Moggaliputta Tissa to different parts of India for propagating Buddhism; it provides valuable geographical information about some important places in India, viz., Tāmraliptā, Gandhāra, Kashmir, Suvaṇṇabhūmi, etc.

THURMAN, ROBERT A.F. A modern American Indologist, who teaches in the Amherst College; he specialises in the Indian philosophy and Indo-Tibetan Buddhism. His chief work is: *The Holy Teaching of Vimalakīrti: A Mahāyāna Scripture* (1976); he has also written an article, 'Buddhist Hermeneutics" (*Journal of the American Academy of Religion*, Vol. 46; 1978).

ṬĪKĀ-SARVASVA. A famous comm. by Sarvānanda (q.v.) on *Nāma-liṅgānuśāsana* (q.v.), which was composed in 1159-60.

TIKKANEN, BERTIL (1949-). A Finnish Indologist, whose chief work is on the Sanskrit absolutive.

TILAK, BĀL GAṄGĀDHAR (1856-1920). A celebrated Sanskrit scholar and a leading figure of India's freedom movement, whose chief works are: *Orion* (1893), *The Arctic Home in the Vedas* (Poona, 1903), *Gītā-rahasya* (a comm. on the *Bhagavadgītā*) and article 'The Chaldean and Indian Vedas'. In his *Orion*, Tilak, on the basis of several astronomical statements in the Vedic literature, points out that vernal eluinox (*vasanta-sampāta*) occurred in the *Orion* (Mṛigaśīrsha), which must have been about 4500 B.C. He thus fixed the age of the Veda around 4500 B.C.; the vernal-eluinox later on occurred in the Kṛittikā around 2500 B.C., the age of the Brāhmaṇas. In his *The Arctic Home in the Vedas* (Poona, 1903), he, on the basis of the natural phenomena, described in the Veda as also the nature of Vedic deities, suggests the Arctic as the original home of the Aryans. See *Aṇey, M.S.*

TILAKAMAÑJARĪ. A Sanskrit romance by Dhanapāla (q.v.), which describes the love and union of Tilakamañjarī and Samaraketu.

The romance is styled after the heroine and it has been apparently the author's aim to seek to draw as many parallel pictures to those of the *Kādambarī* in describing the heroine's love for Samaraketu; the narrative is continuous, there being no division into chapters. It contains some information about the Paramāra kings of Dhārā, whom the author eulogises in the introductory verses; Merutuṅga, in his *Prabandhachintāmaṇi*, narrates the incident which made Dhanapāla to name his romance after his daughter. The poet composed his romance to please his royal patron, who, though versed in all arts and literature, was anxious to have an idea of the stories of the Jaina theology. This long romance was handed over part by part to the king and once when yet it was incomplete, the king fell out and ordered the manuscripts

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to be burnt out. Dhanapāla was inconsolable, but his young daughter Tilakamañjarī had without his knowledge committed to memory every line of the story and she could transcribe the work by her recitation; and the father gave her name to his work.

TILAKA-YAŚORṆAVA. See *Aṇey, M.S.*

TILAKSIRI, J. A Sanskrit scholar, of Śrī Laṅkā, who is a member of the Consultative Committee of the International Association of Sanskrit Studies. He takes active interest in promoting Sanskrit and Pali studies in his country.

TILIANDER, B. A Swedish Indologist, whose chief work is : *Christian and Hindu Terminology* (1974).

TILOYAPAṆṆATTI. A Digambara Jaina Prakrit work by Yativṛishabha (fl. early centuries of Christian Era), which deals with cosmography and dogmatics; it is ed. by A.N. Upadhye (2 Vols., Sholāpur, 1943).

TIMMER, B.C.J. A modern scholar, whose chief work is : *Megasthenes en de indische Maatschappij* (Amsterdam, 1930).

TIPIṬAKA (Sanskrit *Tripiṭaka*). The name given to the canon of the sacred literature of the Buddhists in Pali, which consists of three piṭakas (baskets of manuscripts), e.g., *Vinaya-*, *Sutta-*, and *Abhidhamma-piṭaka.* The *Vinaya-piṭaka* 'basket of the discipline of the order' (q.v.) contains all that refers to the monastic community (saṅgha) : the rules of the discipline of the order, precepts for the daily life of the monks and nuns, and so on. The *Sutta-piṭaka* 'basket of the Suttas' (q.v.) relates to the ethical principles of the Buddha's teaching; the *Abhidhamma-piṭaka* 'basket of the higher subtleties of the doctrine' (q.v.), expounds the metaphysical principles underlying the doctrine.

The canonical literature is also divided into nine Aṅgas or 'limbs' as mentioned in several places in the *Tipiṭaka*, e.g., *Sutta* (sermons in prose only), *Geyya* (sermons in prose and verse), *Veyyākaraṇa* (explanations, commentaries), *Gāthā* (stanzas), *Udāna* (epigrams), *Itivuttaka* (short sayings beginning with 'Thus spake the Buddha'), *Jātaka* (stories of previous incarnations of Buddha), *Abbhutadhamma* (miracles) and *Vedalla* (teachings in the form of catechism). This division is only meant to classify the various types of Buddhist texts according to their form and contents. It clearly shows that all these diverse types of Buddhist literature were already in existence when the canon was compiled in its present form. The canonical literature can be roughly placed between the death of Buddha, after which the formal collection of his teachings was made according to unanimous Buddhist traditions, and the reign of king Vaṭṭāgāmaṇi of Ceylon during whose reign the canon is said to have been finally closed. Thus the canonical texts were composed some time between the 5th cent. B.C. and the last quarter of the 1st cent. B.C., but the date of some of the texts may be fixed within narrower limits.

"It is now generally agreed that the canon is not as old as the First or even the Second Council, but quotations from scriptures in Aśokan edicts, references to persons well-versed in sacred texts, in inscriptions of the 2nd cent. B.C. and sculptures, reliefs and inscriptions on the railings and gateways at Bhārhut and Sāñchī, suggest that the works on Dharma and Vinaya were current before the rise of the Maurya and Śuṅga dynasties. The *Milinda-pañha* (q.v.) is the earliest evidence of the existence of the three Piṭakas and five Nikāyas."

"As regards the chronology of the different texts constituting the canon, the *Mahāvagga* and *Chullavagga* are evidently anterior to the period of Aśoka, as they are silent about the Third Council. The *Sutta-vibhaṅga* and

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the five Nikāyas which are referred to in the *Chullavagga* are certainly much older. There is no reference to the *Abhidhamma*, which is the latest of the Piṭakas. The *Kathāvatthu*, ascribed to Tissa, presupposes the *Vinaya*, *Sutta* and the other books of the *Abhidhamma*. The work was probably not written till the compilation of the canon by Tissa, and was appended to the canon by the Council. The *Parivārapāṭha*, the last treatise in the *Vinaya*, which is said to have been written by Dīpa in Ceylon, is assigned to the reign of Vaṭṭagāmaṇi, and it refers to the five Nikāyas, the seven treatises of the *Abhidhamma* and all older texts of the *Vinaya* as made known to Ceylon by Mahinda after the Third Council. As the Nikāyas know no place in the east, south of Kaliṅga, and no place in the west, south of the Godāvarī, the geography of the Nikāyas points to their age being much earlier than Aśoka. Roughly, therefore, we may say that the bulk of the *Vinaya-piṭaka* and the first four Nikāyas of the *Sutta-piṭaka* were compiled before 350 B.C."—*HCIP, II, 408.*

Dr B.C. Law in his *History of Pali Literature, I* discusses the chronology of the Pali cannonical texts from different points and places them in the following groups in their chronological order:—

"1. The simple statements of Buddhist doctrine now found in identical words in paragraphs or verses recurring in all the books;
2. Episodes found in identical words in two or more of the existing books;
3. The Sīlas, the Pārāyaṇa group of sixteen poems without the prologue, the Aṭṭhaka group of four or sixteen poems, the Sikkhāpadas;
4. *Dīgha*, Vol. I, *Majjhima*, *Saṁyutta*, *Aṅguttara* and earlier *Pāṭimokkha* with 152 rules;
5. *Dīgha*, Vols. II, III, *Thera-Therī-gāthā*, 500 *Jātakas*, *Suttavibhaṅga*, *Paṭisambhidāmagga*, *Puggalapannatti* and *Vibhaṅga*;
6. *Mahāvagga*, *Chullavagga*, *Pāṭimokkha* with 227 rules; *Vimānavatthu*, *Petavatthu*, *Dhammapada*, *Kathāvatthu*;
7. *Chulla-* and *Mahā-niddesa*, *Udāna*, *Itivuttaka*, *Sutta Nipāta*, *Dhātukathā*, *Yamaka*, *Paṭṭhāna*;
8. *Buddhavaṁsa*, *Chariyāpiṭaka*, *Apadāna*;
9. *Parivārapāṭha*;
10. *Khuddakapāṭha*."

The *Tipiṭaka* was largely drawn upon in the Edicts of Aśoka : from Tibetan and Chinese translations it is learnt that Tipiṭaka works existed in Sanskrit too, not as translations, but independent works. In works like the *Mahāvastu*, *Divyāvadāna*, *Lalita-vistara* etc. parts of Sanskrit *Tripiṭaka* have been quoted; parts of Sanskrit *Tripiṭaka* have also come to light. It may be stated that the canon of the sacred literature of the Buddhists was composed also in Māgadhi and other dialects, but it has not survived; only the Pali version as above is extant in its entirety.

The Pali Text Society, London has been responsible for bringing out Romanized editions of the Pali Canonical and other texts along with their English translations; the latest edition in Devanāgarī characters of the Pali Canon is the one pub. by Jagdish Kashyap in 40 volumes from Nālandā on the basis of already published critical editions by the PTS, and Siamese (1926), Siṁhalese (1926) and Burmese (1954) editions. An edition in Cambodian characters with Cambodian tr. has also been pub. at Phnom-Penh and since 1949 a French tr. based upon this edition is being published.

So far the Sanskrit canon is concerned, there are two encyclopaedic collections of Buddhist learning, viz., the *Chinese Buddhist Tripiṭaka* (consisting mostly of trs. from Sanskrit, along with a few original writings, covering a period of about 1500 years beginning from the 2nd cent. B.C.) and the *Tibetan Buddhist Tripiṭaka* (a similar collection covering about 1000 years, beginning from the

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7th cent. A.D.). These two collections include not only Sanskrit counterparts of the Pali canonical texts on *Vinaya*, *Sutta* and *Abhidhamma*, but also extensive philosophical tracts and esoteric text and commentaries from later Buddhist authors, along with Indian works on grammar, medicine, architecture, poetry, travel-accounts and what not. In fact, these are translated reproductions of the ancient manuscript libraries that existed at the Buddhist Universities at Nālandā, Vikramaśilā, etc. before they were uprooted, burnt or destroyed during the Muslim invasion. A.K. Reischauer in his *Studies in Japanese Buddhism* (New York, 1917) estimates the 'Northern Buddhist Canon' (which developed mainly in the northern regions of India and in Central Asia among the Sarvāstivādins) based on Sanskrit to be about one hundred times larger than the Pali Canon.

A critical and up-to-date ed. of the *Chinese Tripiṭaka*, called the Taisho edition was pub. at Tokyo under the editorship of J. Takakusu and K. Watanabe (1924-29), representing the Indian materials in 55 volumes (each of 1000 pages). A supplementary section of 30 Vols. was added (Tokyo, 1929-32), containing 736 works. Later (in 1934) a picture section of 12 Vols., containing ancient Japanese works on Buddhist iconography, with about 10,000 plates (including Maṇḍalas etc.) was added, and three more volumes containing catalogues and Indexes came at the end, thus making the grand collection of the *Chinese Tripiṭaka* in 100 volumes. As regards *Tibetan Tripiṭaka*, photographic reproduction of its Peking edition in 168 volumes has been arranged in Japan.

TIPIṬAKĀLAṄKĀRA (b. 1758). A Burmese Pali poet and author of a poetical version of the *Vessantara- Jātaka.*

TIROKUḌḌA-SUTTA. A part of the Pali *Khuddaka-pāṭha* (q.v.).

TĪRTHA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which is divided into five chapters; it deals with such topics as the purpose of pilgrimage, preliminaries of pilgrimage, rites to be performed at various *Tīrthas*, etc.

TĪRTHAKALPA. A semi-historical work by Jinaprabha Sūri, written between 1326 and 1331; partly in Sanskrit and partly in Jain Māhārāshṭrī Prakrit, it describes Jinistic places of pilgrimage along with the names of their founders, the kings who restored them as also the dates and years.

TIRUMALĀMBĀ (fl. 16th cent.). A Sanskrit poetess, who began writing under king Kṛishṇa Devarāya (r. 1509-29) and continued to the days of Achyutarāya (r. 1529-42) of the Tuluva dynasty of Vijayanagar. *Varadāmbikāpariṇaya*, the only extant work of hers, is a *champū*, dealing with the love and marriage of the Vijayanagar king Achyutarāya with Varadāmbikā, a princess of Salaga, in a highly artificial style. The work begins with a short genealogical history and describes the exploits of Narsa, his marriage with Obamāmbā, and the birth of the son Achyutarāya; it ends with the installation of China Veṅkatādri, the son of Achyuta, as the Yuvarāja. She is also credited with the authorship of some verses recording the grants of land made by Achyutadevarāya.

TIRUMALA BUKKHAPAṬṬANAM ŚRĪNIVĀSĀCHĀRYA. See *Āṅgla-Jarmanī-yuddha-varṇana.*

TIRUNĀRĀYAṆA IYENGAR, M.K. A Sanskrit author of *Kathā-ratnākara* (Bangalore, 1910), which contains prose stories.

TIRUVEṄKAṬĀCHĀRYA, K. A modern Sanskrit writer of Mysore, whose *Amarshamahima* (Sway of Temper, 1951), a one-act play is on the common experience in home and office :

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the irate officer falls foul of his wife, the wave of bad temper passes from him to the clerk, from the clerk to his wife and from his wife to the servant-maid. He has in manuscript form, a Sanskrit version of Tulasīdāsa's *Rāmacharita-mānasa*; portions of it were pub. in the Sanskrit journal *Pratibhā* (II. i).

TISAṬṬHI-MAHĀPURISA-GUṆĀLAṄKĀRA. See *Mahāpurāṇa.*

TISHATA (fl. 14th cent.). A Sanskrit author of *Chikitsā-kalikā* (q.v.), a medical work.

TITHI-NIRṆAYA. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which discusses the different Tithis and the various rites to be performed in them.

TITHINIRṆAYA-SĀRA. A Sanskrit Smṛiti digest ascribed to Madanapāla (q.v.) or to Viśvanātha (probably a paraphrase of the name of Viśveśvara), which discusses the different *Tithis* and the various rites to be performed in them.

ṬOḌAR MALL (d. 1918). A scholar, whose critical ed. of Bhavabhūti's *Mahāvīra-charita* was posthumously pub. in 1928; his unfinished manuscript of the ed. of *Prākṛita-piṅgala* is with Alsdorf.

ṬOḌARĀNANDA. A Sanskrit encyclopaedia of law, fasts, festivals, purificatory ceremonies, gifts, modes of conduct as well as of astronomy and medicine, written in the 16th cent. by a host of scholars at the instance of Rājā Ṭoḍarmal (the Revenue Minister of Emperor Akbar); it was named after Ṭoḍarmal.

TOKIWA DAIJŌ. A modern Japanese scholar, who has done much work in studying the catalogues of trs. of Chinese renderings of Buddhist canon.

TOLA, FERNANDO. An Indologist of Argentine, who has tr. into Spanish selected hymns of *Ṛigveda* (Buenos Aires, 1968), selected hymns of *Atharvaveda* (1968), ed. *Gīta Govinda* (1971), ed. *Kuṭṭanīmatam* (Barcelona, 1973), ed. Upanishads (1973), ed. *Bhagavadgītā* (1977), and along with his wife Carmen Dragonetti de Tola has commented on *Yogasūtras* of Patañjali (1973) and has written on Yoga (1978).

TOPOROV, V.N. A modern Russian Indologist, who, jointly with V.V. Ivanov, has produced a historical and grammatical account of Sanskrit (USSR Academy of Sciences, Moscow, 1968); along with T. Ja Elizarenkova, he wrote *Jazyk Pali* (1965), a Pali grammar in Russian. His contribution 'On Brahman. Towards the Origin of the Conception' (in the collection of articles 'The Problems of history of languages and culture of the Peoples of India', 1974) discusses Vedic myt hology and cosmogony.

TOSCANO, GIUSEPPE M. An Italian scholar, whose chief work is: *La prima missione cattolica nel Tibet* (Parma, 1951).

TOTH, EDIT. A modern Hungarian Indologist, who has pub. into Hungarian the *Meghadūta of Kālidāsa* (Budapest, 1959).

TOTTOSSY, CSABA. A Hungarian Indologist, who tr. *Śukasaptati* into Hungarian (Budapest, 1962) and wrote several research papers. He prepared also selected trs. (pub. in different anthologies) from *Arthaśāstra* and from the *Mānavadharmaśāstra.* Besides these, he has dealt with Graeco-Roman and Indian relations too.

TRAUTMANN, THOMAS R. A modern American Indologist, whose recent paper is 'Consanguineous Marriage in Pali Literature' (*JAOS*, 93.ii. 1973).

TRENCKNER, V. (b. 1824). A Danish

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Indologist, whose chief works are : ed. of *Majjhima-nikāya*, of *Milinda-pañha* (1880) of *Dhammapada* (with Latin tr. 1855) and *Pali Miscellany*. He collected lexicographical material, which was made use of in the *Critical Pali Dictionary* (Copenhagen, 1924-48).

TRIKĀṆḌAŚESHA. An important Sanskrit work by Purushottamadeva q.v.), which is a supplement of rare words to the *Nāmaliṅgānuśāsana* (q.v.).

TRILOCHANA (fl. 18th cent.). A Sanskrit poet and author of *Tulasīdūta*, a poem on the pattern of *Meghadūta* (q.v.).

TRILOCHANADĀSA (fl. after 8th cent.?). A Sanskrit grammarian, son of Megha and father of Gadādhara of the Kāyastha class; he is the author of the *Kātantra-vṛitti-pañjikā*, a comm. on Durgasiṁha's *Kātantra-vṛitti* (q.v.).

TRIMALLA (fl. between 1383 and 1499). A Sanskrit writer on medicine, a Tailaṅga Brāhmaṇa and son of Vallabha. He is the author of *Yoga-taraṅgiṇī* (a well-known collection of recipes), *Rasa-pradīpa*, *Pathyāpathya-nighaṇṭu*, *Vṛittamāṇikya-mālā* and *Alaṅkāra-mañjarī*.

TRIPĀṬHĪ, C.B. A Prakrit scholar, whose chief work is: *Catalogue of the Jaina-manuscripts at Strasbourg* (Leiden, 1976).

TRIPĀTHĪ, RAM SURESH. A modern Sanskrit scholar, whose chief work is ed. of *Kāvyaprakāśa* (with two commentaries: *Sāhityadīpikā* of Bhāskara Sūri and *Vyākhyā* of Kamalakara Bhaṭṭa).

TRIPIṬAKA. See *Tipiṭaka*.

TRIPURA-DĀHA. A Sanskrit drama, stated in the *Nāṭya-śāstra* (q.v.) to have been composed by god Brahmā himself. There is a drama available, bearing the same title, of the *Ḍima* type, in 4 Acts by Vatsarāja (q.v.), which describes the burning of the capital of the demon Tripura by Śiva.

TRIPURA-DAHANA. See *Vāsudeva*.

TRISHASHṬI-LAKSHAṆA - MAHĀPURĀṆA. Same as *Tisaṭṭhi-Mahāpurisa-guṇālaṅkāra* (q.v.).

TRISHASHṬIŚALĀKĀ-PURUSHA-CHARITA. A Sanskrit epic poem, composed by Hemachandra (q.v.) between 1160 and 1172; in its ten cantos, the lives of 63 best men of the Jaina faith : 24 Jinas, 12 Chakravartins, 9 Vāsudevas, 9 Baladevas and 9 Vishṇudvishas, are dealt with. The last canto, dealing with the life of Mahāvīra, gives some definite information about him. *Pariśishṭaparvan* (q.v.), an appendix to the above work, includes some strange legends about king Chandragupta Maurya as also some other folk-tales.

TRIVARṆĀCHĀRA. A Prakrit work by Jaina Vaṭṭakera, which aims to teach moral lessons to pious Jainas.

TRIVEDAM, D.S. A modern scholar, whose chief work is: *Indian Chronology*.

TRIVEDĪ, H.H. A modern Sanskrit author of *Nāgarāja-vijaya*, a farce on the Republics of ancient north-western India.

TRIVEDĪ, K.P. A Prakrit scholar, whose chief works are : the ed. of *Shaḍbhāshā-chandrikā of Lakshmīdhara* (1916), *Bhaṭṭikāvya*, *Ekāvalī* of Vidyādhara, *Pratāpa-rudra-yaśobhūshaṇa* and *Prakriyākaumudī* (all ed.).

TRIVEṆĪ (1817-83). A Vaishṇava Sanskrit poetess of Śrīperumbudūr, who engaged herself in the construction of some shrines; among women, she stands foremost in poetic contributions to Sanskrit literature. She composed hymns, *Raṅgarātsamudaya*, *Tattva-*

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mudrābhadrodaya (plays; the latter allegorical), *Śuka-sandeśa*, *Bhṛiṅga-sandeśa* (imitations of Kālidāsa's *Meghadūta*) and two epic poems ; *Raṅgābhyudaya* and *Sampatkumāra-vijaya*.

TRIVIKRAMA BHAṬṬA (fl. 915). A Sanskrit poet, son of Nemāditya (Devāditya) and grandson of Śrīdhara of Śāṇḍilya Gotra. Also called Siṁhāditya, he was a court-poet of the Rāshṭrakūṭa king Indra III, for whom he composed the text of the Navsāri inscription in 915. He mentions Bāṇa, and is cited by Bhoja in his *Sarasvatī-kaṇṭhā-bharaṇa*. He is the author of the *Nala-champū* (on the Nala-Damayantī legend) and the *Madālasā-champū* (based on the story of Madālasā).

TRIVIKRAMA DEVA (fl. 13th cent.). A Prakrit writer and author of the *Prākṛita-śabdānuśāsana*, a Prakrit grammar.

TRYAMBAKA ŚĀSTRĪ (fl. 18th cent.). A Sanskrit author of *Bhāshyabhānu-prabhā*, *Śrutimatodaya* and *Advaita-siddhānta-vijayantī*, all works on Advaita philosophy.

TSUJI, N. A celebrated Japanese scholar, who was pupil of Macdonell and Geldner in early 1920s. He is a scholar both of Vedic and Classical literature and his chief works are: 'Relations between Brāhmaṇas and Śrauta-sūtras' (1952), *Sanskrit Bungakushi* or *History of Classical Sanskrit Literature* (Tokyo, 1973; written in Japanese but with abundant bibliographical notes which are profitable to non-Japanese readers as well) and *Vedagaku Ronshu* or *Select Papers of Vedic Research* (Tokyo, 1977). He held the chair of Sanskrit in the Imperial University of Tokyo.

TUBB, GARY. An American Indologist, whose special field of study is Sanskrit literature and who at present teaches in the Harvard University.

TUCCI, GIUSEPPE (1894-). A celebrated Italian Indologist, who has done important work in the field of Buddhist philosophy. His chief works are: *Pre-Diṅnāga Buddhist Texts on Logic from Chinese Sources* (Baroda, 1929), *Buddhismo* (1928), *Bhāmaha and Diṅnāga* (Bombay, 1930), *Doctrines of Maitreya (nātha) and Asaṅga* (Calcutta, 1930), tr. of Diṅnāga's *Nyāyamukha*, articles on Vādavidhi, Diṅnāga, Buddhist logic before Diṅnāga, *Indo-Tibetica* (3 Vols., Rome 1941), *Tibetan Painted Scrolls* (3 Vols.), *Minor Buddhist Texts* (Pt. I, 1956, II, 1958, III, 1971) and *Opera Minora* I (Roma, 1971). Tucci also undertook several expeditions to Tibet and brought back precious materials on Tibetan Buddhist literature and art; his work in this field is of a high order. He has worked also on ancientIndian geography.

TUKOJĪ. King of Tanjore (r. 1729-35) and author in Sanskrit of *Saṅgīta-sārāmṛita* (an exhaustive work on southern system of music) and *Nāṭya-vedāgama* (dealing with dancing).

TULASĪRĀMA SVĀMĪ (fl. early 20th cent.). A Vedic scholar, whose chief work is: Sanskrit comm. on the *Sāmaveda* (pub. with Hindi tr.).

TUPṬĪKĀ. A part of Kumārila's Sanskrit comm. on Jaimini's *Pūrvamīmāṁsā-sūtra*; it is on IV-XII of the *Sūtra*.

TURNER, SIR RALPH LILLEY. A celebrated linguist, whose chief work, *Comparative and Etymological Dictionary of Nepali* (1931), gives the comparative etymology of nearly 5000 Nepali head-words. This was to be a precursor for a *Comparative Etymological Dictionary of Indo-Aryan*, of which several fasicles have so far appeared. He is the author also of *Some Problems of Sound Change in Indo-Aryan* (1960; Lectures). His *Collected Papers, 1912-73* have also been published

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(Oxford, 1975).

TURNOUR, GEORGE (1799-1843). An English Indologist, whose chief work is ed. and Eng. tr. of the first 38 chapters of *Mahāvaṁsa* (Ceylon, 1837). At the same time he contributed a series of important articles on Buddhist Chronology and on Pali Buddhist Annals.

TUXEN, POUL (1880-1955). A Danish Indologist, whose chief works are : Danish tr. of *Dhammapada* (1920), of the principal Upanishads and *Buddha-Hans Laere, dens Overlevering og dens Liv i Nutiden* (Kobenhavn, 1928; one of the best books on Theravāda, based upon first-hand knowledge of Buddhism in Thailand). He has contributed to a better understanding of Madhyamaka philosophy by his studies on Chandrakīrti's *Prasannapāda* under the title *Indledende Bemaerkninger til buddhistisk Relativism* (Kobenhavn, 1936).

TYĀGARĀJA (1758-1846). A great musician and devotee of Śrī Rāma, who composed some of his songs in Sanskrit, like the other two great musicians Muttusvāmī Dīkshita and Śyāmaśāstrī; Tyāgarāja's early songs were mostly in Sanskrit.

TYĀGARĀJA ŚĀSTRĪ (1815-1904). A celebrated Sanskrit scholar (also called Rāju Śāstrī) of Mannargudi, who was eighth in descent from the great Appayya Dīkshita (q.v.). No less than 75 Paṇḍitas of different parts of South India, who later attained celebrity, sat at his feet and he himself produced 33 works on *Advaita Śiva-bhakti*, etc., the foremost among which is *Nyāyendu-śekhara* (1915), defending *Advaita-siddhi-chandrikā* against Viśishṭādvaitic criticism of Anantālvār of Mysore in has *Nyāya-bhāskara*.

TYBERG, JUDITH M. An American writer, whose chief works are: *First Lessons in Sanskrit Grammar and Reading* (pub. by the American Academy of Asian Studies, 1951) and *The Sanskrit Key to India's Wisdom*; she runs an independent East-West Cultural Centre in Los Angeles where she holds Sanskrit classes.

TYOMKIN, E.N. A modern Russian Indologist, who, along with V.G. Erman has pub. in Russian "The Three Great Legends of the Ancient India" (1978) and "Myths of Ancient India" (1975). Tyomkin has also pub. a book on Bhāmaha's *Kāvyālaṅkāra*: 'The Views of Bhāmaha, and the dating of his treatise *Kāvyālaṅkāra*' (1975).

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UBHAYĀBHISĀRIKĀ. See *Chaturbhāṇī.*

UDĀNA. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

UDĀRA-RĀGHAVA. See *Śākalyamalla.*

UDĀTTARĀGHAVA. A Sanskrit drama by Māyurāja or Anaṅgaharsha Mātrarāja (fl. 8th cent.; q.v.). Based on the *Rāmāyaṇa*, the dramatist has eliminated treachery from the slaying of Vālin by Rāma, and he represents Lakshmaṇa as first to follow the magic gazelle, and Rāma as going later in pursuit. The drama is lost but cited in *Avaloka* (q.v.) and is known to Abhinavagupta and Kuntaka.

UDAYANA (fl. 10th or 11th cent.). The earliest scholar and in fact the real founder of the Navya-nyāya school of Mithilā; of his original works on philosophy of Sanskrit, very famous are *Nyāya-kusumāñjali* (q.v.; comprising 72 Kārikās together with the author's own commentary thereon, in which the existence of God is established), *Ātma-tattva-viveka* (a defence of the doctrine of the eternity of soul against Buddhistic views; also called *Bauddhādhikkāra*), the *Lakshṇāvalī* (the earliest comm. about the literary activity of the Vaiśeshikas) and *Lakshaṇamālā.* Among his comms., the best-known is the *Kiraṇāvalī* (in two sections, a kind of running comm. on Praśastapāda's Bhāshya on the *Vaiśeshika-sūtra*), *Nyāya-pariśishṭa* (a sort of comm. on the *Nyāya-sūtra*), *Nyāya-vārtika-tātparya-ṭīkā* and *Tattva-śuddhi* (or *Nyāya-tātparya-pari-śuddhi*).

UDAYANĀRĀYAṆA SINGH. A Sanskrit scholar, who ed. and pub. *Drāhyāyaṇa-gṛihya-sūtra* (Muzaffarpur, 1934).

UDAYAPRABHA SŪRI. A Jaina Sanskrit poet, who was the religious preceptor of Vastupāla (q.v.) and Tejaḥpāla. A theologian and astronomer too, his *Ārambhasiddhi* is an astronomical work and *Upadeśamāla Karmika* is a comm. on *Upadeśamāla,* composed in 1242. His *Dharmābhyudaya* or *Saṅghādhi-pati-charitra* (q.v.) is a Mahākāvya composed on the occasion of Vastupāla's pilgrimage to Jaina shrines of Western India; this work was composed in collaboration with Narendraprabha. Udayaprabha's *Sukṛitakīrtikallolini* (179 verses in varied metres) is a panegyric in praise of Vastupāla and Tejaḥpāla composed on the occasion of their pilgrimage to Śatruñjaya; it is of great historical importance in that it gives the genealogy of Vastupāla and describes the Chapotkala and Chālukya kings. See *Someśvaradatta, Arisiṁha, Bālachandra Sūri.*

UDAYA PRAKĀŚA (fl. 1870). A Sanskrit

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scholar, who wrote a comm. in Sanskrit on the *Yajurveda*.

UDAYARĀJA. A Sanskrit court-poet of Sultān Mahmūd Begarha of Ahmedābād; his historical poem, *Rājavinoda*, composed between 1458 and 1469 celebrates in seven cantos the life and doings of his patron, whom he calls 'Rājanya-chūḍāmaṇi'. In liberality, the poet says, his patron has even surpassed Karṇa; though in history Mahmūd is depicted as notorious for his bigotry, the author describes him quite the reverse. The poem, recently brought to light, has been ed. by Gopālanārāyaṇa Bahura.

UDAYASUNDARĪ-KATHĀ. A Sanskrit romance by Soḍḍhala (q.v. fl. 11th cent.), sometimes regarded as a *Champū*.

It describes in 8 *Uchchhvāsas*, the fictitious story of the love and marriage of Udayasundarī, daughter of Śikhaṇḍatilaka, king of the Nāgas, and Malayavāhana, king of Pratishṭhāna, making full use of ornate style and accessories of the prose Kāvya. In the first chapter, the poet describes his own genealogy and the greatness of his race, and the occasion for his composition; the story begins as from the 2nd chapter.

UDAYAVĪRA SHĀSTRĪ (1894-). A Sanskrit scholar, whose chief works in Hindi are: *Sāṅkhya-darśana kā Itihāsa* (a history of Sāṅkhya-darśana), *Sāṅkhyadarśana-vidyodayabhāshya*, *Brahmasūtra-vidyodayabhāshya*, *Vaiśeshikadarśana-vidyodayabhāshya*, similar to Vidyodayabhāshyas on Nyāyadarśana and Yogadarśana, a history of Vedāntadarśana, and a study in Hindi on Kauṭilya's *Arthaśāstra*.

UDBHAṬA (fl. 2nd half of the 8th cent.). A Sanskrit rhetorician and author of the *Alaṅkāra-sāra saṅgraha* (also called *Kāvyālaṅkāra-sāra-saṅgraha* or *Kāvyālaṅkāra-saṅgraha*), which defines 41 figures in about 79 verses, and illustrates them in about a hundred illustrative stanzas, taken from his own *Kumārasambhava*, which resembled Kālidāsa's poem of that name; the work was commented upon by Pratīhārendurāja (q.v.) about the middle of the 10th century. Udbhaṭa wrote also *Bhāmaha-vivaraṇa* or *Vivṛiti*, a comm. on Bhāmaha's work on poetics. Udbhaṭa is often quoted in the *Dhvanyāloka* (q.v.), and Kalhaṇa the historian describes that he was Sabhāpati of king Jayāpīḍa of Kāshmir (779-813). The mightiest champion and representative of the Alaṅkāra school, Udbhaṭa's name is associated with several doctrines in Alaṅkāraśāstra; he exercised such a great influence on Sanskrit poetics and attained such a high celebrity, that he easily eclipsed his predecessor Bhāmaha (q.v.) and threw him into long oblivion.

UDDAṆḌA (Uddaṇḍanātha; fl. 15th cent.). A Sanskrit poet and dramatist; he was son of Ranganātha and Rangāmbā and lived in the village Lāṭapura near Kāñchī. After study at the various centres of learning in South India, he went to Malabar in search of fame and there in the courts of kings defeated his opponents; Mānavikrama, the Zamorin of Calicut was his patron. His success evoked jealousy and ultimately he was vanquished in an open competition by a twelve-year old boy named Kakkaseri Bhaṭṭatiri (q.v.). Uddaṇḍa composed a poem, *Kokila-sandeśa* and a drama, *Mallikāmāruta* (qq.v.). De places Uddaṇḍa in the middle of the 17th century.

UDDAṆḌIN. Same as Uddaṇḍa (q.v.).

UDDYOTA. A celebrated Sanskrit comm. by Nāgeśa (q.v.) on Kaiyaṭa's *Mahābhāshya-pradīpa* (q.v.); also called *Mahābhāshya-pradīpoddyota*.

UDDYOTAKARA (fl. *c.* 620). A logician and author in Sanskrit of *Nyāyavārtika*, a work on Nyāya philosophy. He was a fervent sectarian of the Pāśupata belief and defended

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Vātsyāyana (q.v.) against the attacks of Diṅnāga (q.v.).

UDDYOTANASŪRI (Dākshiṇyachihna; fl. 778). A Prakrit poet, who was a pupil of Tattvāchārya. Author of *Kuvalayamālā* (q.v.), he had mastered all Prakrits and was well acquainted with the important provincial languages current in his times; he mentions 18 provincial tongues, quoting some 2 or 3 characteristic words from each, in the course of the story of his hero when he visits a busy market of a great commercial town. Uddyotana mentions Haribhadra as one of his Vidyāgurus and describes Pādalipta, Sātavāhana, Jaṭāchārya and Ravisheṇa as his predecessors in the art of story-telling.

UDGĪTHĀCHĀRYA (fl. 630). A Vedic scholar, whose Sanskrit Bhāshya on the 10th Maṇḍala (5.7 to 83.5 with minor gaps) of the *Ṛigveda* is at present extant.

UGRABHŪTI (fl. *c.* 1000). A Sanskrit grammarian and author of *Śishyahitanyāsa*, a comm. on the *Kātantra* (q.v.). See *Kātantra, Durgasiṁha.*

UHLENBECK, C.C. A Dutch Indologist, whose chief works are: *Kurzgefasstes Etymologisches Wörterbutch der Alt Indischen Surache* (1899; it gives an idea of how words may be studied and interpreted) and *A Manual of Sanskrit Phonetics* (Eng. ed., 1898). His works are studied for comparative philology.

UI, HAKUJU. A Japanese scholar, whose chief work is: *The Vaiśeshika Philosophy* (London, 1917); he was also responsible for pub. of *Tohoku Catalogue of the Tibetan Canons* (1934).

UJJVALA-NĪLMAṆI. A celebrated Sanskrit work by Rūpa Gosvāmin (q.v.), which attempts to place the Vaishṇava doctrine of Ujjvala or Madhura Rasa in the garb and phraseology of the Rasa theory. The Vaishṇava theology speaks of five Rasas representing the degrees of realization of Bhakti, the last being Mādhurya or Ujjvala and which forms the subject-matter of *Ujjvala-nīlamaṇī*; the work reveals the influence of Bengal Vaishṇavism in the domain of politics also.

ULLĀSI-KKAMA-THAYA. A Jaina stotra in Prakrit in 17 verses by Jinavallabha (in 12th or 13th cent.), in honour of Ajita, the second Tīrthaṅkara.

UMĀMAHESVARA ŚĀSTRĪ, P. See *Śrīchandraśekhara-vijaya-mahāratnākara.*

UMĀPATIDHARA (fl. 12th cent.). A Sanskrit writer, who was the minister of king Lakshmaṇasena of Bengal, in whose court Jayadeva, the author of the *Gīta-govinda*, flourished. His *Kṛishṇa-charita* treats of the story of Kṛishṇa, while his *Pārijāta-haraṇa* is a short drama, describing the fight between Indra and Kṛishṇa for the celestial flower Pārijāta; it contains several musical pieces. Umāpatidhara composed the Deopara inscription of Vijayasena, and his verses are quoted in *Saduktikarṇāmṛita* and *Sūktimuktāvalī* (qq.v.).

UMĀ ŚAṄKARA TRIPĀṬHĪ. A modern Sanskrit poet, whose chief work is: *Kshatrapati-charitam Mahākāvyam* (on Shivājī, the Maraṭha hero).

UMĀSVĀMIN. See *Umāsvāti.*

UMĀSVĀTI (*c.* 135-219). A Jaina philosopher, who is said to have been the author in Sanskrit of some 500 works, including *Tattvārthādhigama-sūtra* (q.v.), a work of Jaina philosophy. Called Umāsvāmin and given the epithet Gṛidhrapichchha by the Digambaras, Umāsvāti was a pupil of Ghoshanandī Kshamāśramaṇa and traditionally of Kundakunda (q.v.).

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UMEŚA GUPTA KAVIRATNA. A Sanskrit author of *Vaidyaka-śabdasindhu* (1894), an Āyurvedic dictionary.

UMESH MISHRA. A Sanskrit scholar, whose chief works are: *Descriptive Catalogue of Sanskrit Manuscripts in the Gaṅgā Nāth Jhā Research Institute* (2 Parts, 1967), *Sanskrit Documents in the National Archives of India* (with S.N. Sen; 1951) and *Bhāratīya Darśana* (1957).

UṆĀDI-SŪTRA. A Sanskrit grammatical work, which contains words derived from verbs and unusual suffixes. It appears to have been known to Pāṇini (q.v.) in some form or another; there are *Uṇādi-sūtras* in various recensions.

UNMATTA-RĀGHAVA. See *Virūpāksha.*

UNMATTA-RĀGHAVA. See *Bhāskara.*

UNNANSE, M.S. A modern Indologist, whose chief work is the Siṁhalese ed. of the *Rasavāhinī.*

UNNI, NĀRĀYAṆAN PARAMEŚWARAN (1936-). A Sanskrit scholar of Kerala, whose chief studies are: *Kokilasandeśa of Uddaṇḍa, Mattavilāsa of Mahendra-vikrama Varman, Sanskrit Dramas of Kulaśekhara--A Study, Sanskrit Plays of V. Krishṇan Thampy, Nala Episode in Sanskrit Literature* and *New Problems in Bhāsa Plays* (basing his conclusions on the evidence furnished by 231 manuscripts, he has suggested that all the Trivandrum plays should not be blindly accepted as the genuine works of Bhāsa).

UNTRACHT, OPPI (1922-). A Finnish Indologist, who has pub. monographs on traditional Indian crafts.

UPADEŚA-MĀLĀ. A Prakrit work in 544 stanzas in Gāthā metre by Dharmadāsa Gaṇī, traditionally regarded a cotemporary of Mahāvīra. Giving advice to the Jaina monks and the laity, it teaches Jainism; there are many commentaries on it. According to some manuscripts, the teachings of Mahāvīra are in the form of *sūtras*, which were explained by Dharmadāsa in this work. The work is of a very early origin and a Prakrit comm. on it was composed in about 857 by Jayasiṁha Sūri, pupil of Kṛishṇaṛishi.

UPADEŚA-PADA. See *Haribhadra.*

UPADEŚA-RASĀYANA-RASA. An Apabhraṁśa didactic poem by Jinadatta Sūri (q.v.), which is in 80 verses in the form of dancing songs.

UPADEŚA-SĀHASRĪ. A Sanskrit work on Vedānta philosophy, attributed to Śaṅkarāchārya (q.v.). Consisting of 675 stanzas, divided into 19 chapters, it treats of the Vedānta topics but lays greater emphasis on the proper realization of the texts as a means to the attainment of Brahma hood.

UPADEŚA-ŚATAKA. See *Gumāni.*

UPĀDHYĀYA, K.N. A modern scholar, whose chief works is : *Early Buddhism and the Bhagavadgītā* (Delhi, 1971).

UPĀDHYĀYA, M.V. (fl. middle of 20th cent.). A Sanskrit writer of Baroda, who followed Gāndhijī to some extent and expounded in his *Īśvara-svarūpa* (Baroda, 1950) a line of thought which discounted caste, untouchability and even the doctrine of rebirth.

UPĀDHYE, A.N. A Prakrit and Apabhraṁśa scholar, whose chief works are: *Prakrit Language and Literature* (1975), ed. of *Chandralekhā* of Rudradāsa (Bombay, 1945), ed. of *Ānanda-sundarī* of Ghanaśyāma (Benares, 1955), ed. of *Śṛiṅgāra-mañjarī* of

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Viśveśvara (Poona, 1960), ed. and Eng. tr. of *Kaṁsavaho* of Rāmapāṇivāda, ed. of *Līlāvatī*, perhaps by Koūhala, ed. of *Kuvalayamālā* of Uddyotana (Bombay, 1959), *Dhūrtākhyāna* of Haribhadra (critical analysis, 1944), ed. of *Pravachanasāra* of Kundakunda (Bombay, 1935), with Eng. tr.; and ed. of *Paramappapayāsu* of Joindu (1937), with an exhaustive introduction; and of *Tiloyapaṇṇatti* of Yativṛishabha (2 Vols., Sholapur, 1943), all Prakrit and Apabhraṁśa works, ed. with scholarship. His other works are: *Vālmīkisūtra—a Myth* (Bombay, 1941), *Paiśāchī Language and Literature* (1940) and *Practical Pāth* (Arrah, 1917; an exposition of different topics of Jainism).

UPĀṄGA. Six subsidiary limbs or *Upāṅgas* of the Vedāṅgas; their number is six : Nyāya, Vaiśeshika, Sāṅkhya, Yoga, Mīmāṁsā and Vedānta. These are also called the six systems of Indian philosophy (*Shaḍ-darśana*). The topics discussed include logic, psychology, ethics, metaphysics, physics, etc.

UPĀṄGA. See *Uvaṅga.*

UPANISHAD. The last part of Vedic literature, attached to the Brāhmaṇas (q.v.) and according to orthodox Hindus, forming part of the Śruti (see *Veda*); the Upanishads were composed in Sanskrit.

The word *upanishad* is derived from the root 'upa-ni-sad', which means 'to sit down near some one'; this, no doubt, refers to the sitting down of an initiated pupil near the teacher (*guru*) for the purpose of confidential communication of the secret doctrine (*rahasya*). Later on, the word also came to be applied to the texts which incorporated such doctrines.

An Upanishad was above else a 'mystery', which was not intended for the masses, but was communicated only within a narrow circle of privileged persons; the secret and mysterious doctrine of the Upanishads took, however, various forms. Even the old Upanishads have much heterogeneous matter, e.g., metaphysical expositions, description of sacrificial rites, love-charms, spells for the cures of diseases and destruction of foes.

The oldest and more authentic Upanishads, however, are in part included in the Āraṇyakas (q.v.) and in part appended to them. The Upanishads form the concluding portions of the Veda and are therefore called Vedānta, or 'the end of the Veda', not only because they came at the end of Vedic period, or that they were taught at the end of Vedic instruction, but also because the latter philosophers found in them the final aim of the Veda. The Upanishads also perhaps reveal how the intelligent Kshatriyas had grown jealous of the Brāhmaṇas and how they attempted to gain a tactical superiority over them by assigning a deeper significance and meaning to the very sacrificial rites which were elaborately developed in the Brāhmaṇas, though the basis of their scepticism is found even in the Ṛigvedic hymns. The Upanishads are in fact the legitimate development of that scepticism.

The earliest six Upanishads known as : (1) *Aitareya*, (2) *Bṛihadāraṇyaka*, (3) *Chhāndogya*, (4) *Taittirīya*, (5) *Kaushītaki* (in prose), and (6) *Kena* (partly in prose and partly in verse) contain pure Vedānta doctrine in original form and are dated in the same period in which the corresponding Āraṇyakas and Brāhmaṇas are placed i.e., before Gautama Buddha. About the same period, but somewhat later, are dated the (7) *Kaṭha*, (8) *Śvetāśvatara*, (9) *Mahānārāyaṇa*, (10) *Īśa*, (11) *Muṇḍaka* and (12) *Praśna Upanishads*, but even these are pre-Buddhistic. The first five of these six are composed mostly in verse and the last partly in prose; these also contain the Vedānta doctrine, blended with the doctrine of the Sāṅkhya and Yoga philosophies. The 13th and 14th Upanishads: *Maitrāyanīya* and the *Māṇḍūkya* are placed in the post-Buddha period. These fourteen are considered as the

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principal Vedic Upanishads and are the sources of the earliest Indian philosophy; the principal subjects discussed in these Upanishads are: the nature of individual soul, the nature of the Supreme Soul, nature of the World, true and false knowledge, way to liberation, nature of liberation, etc.

The remaining Upanishads which have come down to us have very little connection with the Veda; some of them contain very little that may be called philosophical, and some are more akin to the Purāṇas and the Tantras than to the Veda. According to their purpose and contents, the non-Vedic Upanishads have been classified by Winternitz into six groups, viz.: presenting the Vedānta doctrines; teaching Yoga; extolling the ascetic life; glorifying Vishṇu; glorification of Śiva as the highest divinity; and Upanishads of the Śāktas and of other minor insignificant sects. Some of these, like the *Jābāla-upanishad*, quoted by Śaṅkara, the *Paramahaṁsa-upanishad*, the *Subāla-upanishad* quoted by Rāmānuja, the *Garbha-upanishad*, the *Atharvaśirasa-upanishad*, already mentioned in the Dharma-sūtras as a sacred text, and the *Vajraśūchikā-upanishad* may perhaps belong to a greater antiquity than the rest. The total number of the Upanishads, both Vedic and non-Vedic, is more than 200; the *Muktikā-upanishad* enumerates 108 Vedic Upanishads, classified according to the four Vedas.

The principal contents of the Upanishads, at any rate of the more important among them, are philosophical speculations. The philosophers of the Upanishads are actively engaged in the earliest enquiry into the ultimate truth that lies behind the world of creation. They have variously expressed their findings in the identity of Brahman—that highest principle which manifests itself in the motley of creation and which receives all things back at the time of dissolution—and Ātman which is the individual-self. This has been expressed in the well-known words '*Tat tvam asi*' or 'That art thou,' where '*tat*' meaning 'that' stands for Brahman, and through it the universe, and '*tvam*' meaning 'thou' for Ātman or the individual-self. To quote the words of an Upanishadic sage, Śāṇḍilya on the point: 'This my Ātman in my inmost heart is smaller than a grain of rice, or a barley corn, or a mustard seed, or a millet grain....This my Ātman in my utmost heart is greater than the earth, greater than the sky, greater than the heavens, greater than all spheres. In him are all actions, all wishes, all smells, all tastes; he holds this. All enclosed within himself; he speaks not, he troubles about nothing;—this my Ātman in my inmost heart, is this Brahman' (*Chhāndogya, III. 14*, tr. by Winternitz).

An ethical idea underlies the metaphysical doctrine of the Ātman, the conclusion of which must be that it is in reality the universal soul which we love in each individual, and that the recognition of this Ātman must lead to love for all creatures, but it is the doctrine of Karman in which moral element plays a far greater part in the Upanishads, for actions in one life are responsible for the kinds of life in future births. *The Bṛihadāraṇyaka-upanishad* beautifully develops the ethical doctrine of Karman with the doctrine of transmigration.

The yearning for true knowledge, leading not to the disregard of earthly pleasures finds poetical expression in the legend of Nachiketas in the *Kaṭha-upanishad*, but in the *Maitrāyanīya-upanishad* (*I. 2-4*), one of the latest, it leads to contempt of the world altogether and to that pessimistic trait of thought, which often appears in the Buddhist as well as Indian literature. Further, that the 'joy is the Brahman. For truly, out of joy arise all these beings, by joy they live, and when they pass away they are again absorbed into joy.' (*Taittirīya-up. II.9.9, III. 6, Īśa-up. 7*). The more extravagantly the joy of the Brahman was praised, the naiver, the more worthless did earthly existence appear. Therefore, after all, the pessimism of later Indian

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philosophy has its roots in the Upanishads. No wonder that one of the later Upanishads the *Śvetāśvatara*, (IV. 10) should contain the notion (which in later Vedānta became prominent) that the material world is a magical appearance (māyā) produced by Brahman as a conjuror.

Thus the Upanishads, representing free and bold attempts to find out the truth, without any thought of a system, contain vigorous creative philosophical thought, clothed in the language of poetry; some of them contain anecdotes to bring home to the readers the truth that they aim to inculcate. They make a powerful appeal to both the heart and head. In this way, the base of all the philosophical systems and all the religions of India—heretical and orthodox—is the Upanishad. 'Not only that, from the mystical doctrines of the Upanishads, one current of thought flows to the mystics of Persian Sufism, the mystio-theosophical logos, doctrine of the Neo-Platonics, and the Alexandrian Christians, and on the teaching of the Christian mystics, Eckhart and Tauler, and to the philosophy of the great German mystic of the 19th cent., Schopenhauer', who said about the Upanishad, 'It is the most satisfying and elevating reading which is possible in the world; it has been the solace of my life and will be the solace of my death.'

Below are given the contents of the 14 principal Upanishads:—

(*i*) *Aitareya-upanishad* : An Upanishad of the *Ṛigveda*, it is called after the sage Mahidāsa Aitareya. It consists of three short chapters, the first only sub-divided into four Khaṇḍas. Chap. I deals with the creation of the four worlds, of the cosmic person, and of cosmic powers by the primeval-self; the ingredience of the cosmic powers in the human person; the creation of food of fleeting material form, the entrance of the Self into the body, the mystic name of the sole self-existent Self; Chap. II deals with Self's three successive births, while Chap. III deals with the pantheistic self.

(*ii*) *Bṛihadāraṇyaka-upanishad* : It belongs to the Śukla *Yajurveda* and forms the closing part of the extensive Brāhmaṇa, the *Śatapatha*; it contains 6 Adhyāyas (Chapters) divided into 67 Brāhmaṇas. Chap. I describes idealization of Aśvamedha sacrifice into the phenomenon of sunrise; then the philosophical description of the creation of the world and of the working of the five senses in man. Chap. II treats of a dialogue between Dṛipta Bālāki Gārgya, a Brāhmaṇa, and Ajātaśatru of Kāśī, a Kshatriya, ending with the explanation of the phenomena of sleeping and awakening; then the dialogue between Yājñavalkya, the greatest sage of Vedānta philosophy, and his philosophic wife Maitreyī in which Yājñavalkya explains what Ātman or Brahman is and the state of Brāhmībhāva wherein all cognition of duality is lost and the whole world is realized to be nothing else than Brahman. After a description of the Madhuvidyā of Dadhyan Atharvaṇa, this chapter ends with a Vaṁśa. Chap. III gives still more charming disputations at the court of Janaka wherein Yājñavalkya is attacked with searching questions by many philosophers including the redoubtable lady savant Gārgī. Chap. IV elucidates the philosophy of Ātman *alias* Brahman by Yājñavalkya to Janaka; the story of Yājñavalkya and Maitreyī is given again at the end of this chapter and then follows the second Vaṁśa. Chap. V opens with the Śānti Mantra, *Pūrṇmidam* etc., followed by a few short but pithy Brāhmaṇas. Chap. VI quotes two well-known parables from the *Chhāndogya*, one relating to the dispute among the senses for supremacy and another about the migration of the soul by Devayāna and Pitṛiyāna paths, in the form of a dialogue between Śvetaketu Āruṇeya and the king of Kurus, Pravāhaṇa Jaivali. Then follow two Brāhmaṇas which are completely sacrificial and should appear out of place. At the end comes the third Vaṁśa which is the longest of the three.

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It is one of the two most important Upanishads (the other being *Chhāndogya*), which opens with the interpretation of the inner meaning of all the scripture-ordained acts, including *Aśvamedha*, as a means of spiritual meditation.

(*iii*) *Chhāndogya-upanishad*: Perhaps the oldest Upanishad, it belongs to the *Sāmaveda* and contains 8 Prapāṭhakas or chapters divided into 154 Khaṇḍas. Chap. I deals with the glorification of Sāman and of Udgītha, with the Sāman chant at sacrifices; stories are told of Baka Dālbhya, Ushasti Chākrāyaṇa and others who were Sāman singers and Sāman philosophers. In Chap. II Sāman is identified with the whole world, the earth being Hiṅkāra and so on to the Sāman of five parts as well as that of seven parts; and in the end are given some actual notes of singing; in Chap. III, the sun with its rays is identified with Ātman; then Gāyatrī, the chief prayer to the sun. The warmth of the living body and the sound heard in the closed ear showing the burning within, reveal that the human soul lives in the heart. The soul and Prāṇa are identified with the world and also mind and speech, sight, hearing and breathing. The whole world outside is Ātman, the sun born out of the bursting of the egg of the universe; the atmosphere with the clouds and the ocean. Chap. IV contains interesting parables of Śūdra king of Jānaśruti Pautrāyaṇa, of Satyakāma Jābāla and of his pupil Upakosala Kāmalāyana; then how the soul reaches the Brahmaloka by the Devayāna (divine path) through light, day, fortnight, month, year, the sun, the moon and finally Vidyut. In Chap. V is a parable of a dispute among the sense for supremacy, as also a dialogue between Śvetaketu Āruṇeya and the Pañchāla king Pravāhana Jaivali, showing how the human soul migrates and a detailed description of Pitṛiyāna (the path of Pitṛiloka). Next follows the interesting dialogue among Prāchīnaśala, Uddālāka Āruṇi, Kshatriya philosopher-king Aśvapati Kekaya and others, the five seekers after truth. Chap. VI contains even more interesting dialogue between Śvetaketu and his father Uddālaka Āruṇi in which the doctrine of *Tat-tvam-asi* (that thou art) is described with many illustrations. Chap. VII gives the eloquent discourse on Ātman, preached by Sanatkumāra to Nārada, 'elucidating the doctrine of Prāṇa and the really highest state of happiness wherein man is conscious of no want or desire.' The last Chap. VIII contains the parable of Prajāpati and his two pupils, Indra and Virochana, the chief of Asuras, with their material views; it forms the pinnacle, so to speak of this glorious Upanishad. Incidentally, the Upanishad mentions Kṛishṇa, son of Devakī.

The *Chhāndogya* together with the *Bṛihadāraṇyaka* (q.v.) forms the mainstay of Upanishadic philosophy; along with the *Bṛihadāraṇyaka* again, it is rich in imparting of mystic meditative exercises. As an Upanishad of the *Sāmaveda*, it begins with the meditative exercises based on the chanting of Sāmans.

(*iv*) *Taittirīya-upanishad*: It belongs to the Taittirīya Śākhā of the Kṛishṇa *Yajurveda* and consists of three Vallīs, sub-divided into 31 (12+9+10) Anuvākas.

The Śikshā Vallī (Chapter concerning instructions) contains the Vedic convocation address, as an exhortation to teachers and students to devote themselves to teaching and learning, and as to how students should conduct themselves in after-life. The Brahmānanda Vallī (Bliss-of-Brahma Chapter) describes the five elements and the superiority of the Bliss of the realization of Brahma over all other pleasures; Bhṛigu Vallī (Chapter concerning Bhṛigu) describes the gradual evolution of ideas about the ultimate basis of things; Bhṛigu tries to discover from his father Varuṇa the one comprehensive principle from which 'all things are born, by which they are sustained and into which they return at death.' Reality can be reached in the state of highest immediacy which transcends thought and its distinctions, which is *Ānanda* or

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Bliss; Ānanda is Brahma.

(*v*) *Kaushītaki-upanishad* : It belongs to the *Ṛigveda* and forms part of the *Kaushītaki-brāhmaṇa* which follows the *Aitareya*. Entirely in prose, it consists of four long chapters called Adhyāyas and is not sub-divided into any sections. Chap. I deals with the course of incarnation, and its termination through metaphysical knowledge; Chaps. II and III deal with the doctrine of Prāṇa (the Breathing Spirit) and Chap. IV deals with the progressive definition of Brahma.

The Upanishad mostly copies from other older Upanishads, especially the *Chhāndogya* and *Bṛihadāraṇyaka*, with amplifications of its own.

(*vi*) *Kena-upanishad* : It belongs to the *Sāmaveda*, called so from its first word 'Kena' and also called Talavakāra as it belongs to that Śākhā. This Upanishad is a short one, having four Khaṇḍas only, two in verse and two in prose, containing 34 Mantras (13 verse and 21 prose sentences).

The first Khaṇḍa deals with the question as to who sets the mind in motion or gives the first impulse to breath; the answer is that it is the all-conditioning, yet inscrutable agent, Brahma. The second Khaṇḍa deals with the paradox of Its inscrutability and the value of knowledge of It; in the prose part is given the allegory of the Vedic gods' ignorance of Brahma; how they were made to believe that Brahma alone is the source of all powers; Brahma in cosmic and in individual phenomena; Brahma, the great object of desire, concluding with practical instructions and benefits; Brahma here is the unqualified Absolute (Nirguṇa-Brahma) as well as the qualified (Saguṇa Brahma), i.e., God (Īśvara).

(*vii*) *Kaṭha-upanishad*: It belongs to the Kaṭha Śākhā of the Kṛishṇa *Yajurveda* and consists of two Adhyāyas, each sub-divided into three sections called Vallīs.

It gives the story of Nachiketas who was cursed by his father Vājśravas, to go to the world of Yama (Death) and who (Yama) at last imparts to him the doctrine of the immortality of the Ātman, need of the purification of the mind, the oneness of soul, the immanence of the Supreme Soul, discrimination between self and non-self and rules about Yoga.

Vallī I shows Nachiketas's arrival in the house of Yama, and offer of three boons to Nachiketas by Yama; Nachiketas's first wish: to return to an appeased father on earth and its grant; Nachiketas's second wish: an understanding of the Nachiketas sacrificial fire that leads to heaven and its fulfilment; Nachiketas's third wish: knowledge concerning the effect of dying, Nachiketas's argument that this knowledge preferable to the greatest earthly pleasures; Vallī II gives the failure of pleasures and of ignorance; the need for a competent teacher of the soul and steadfast renunciation, the description of the unqualified soul, the mystic syllable 'Om' as an aid, the eternal indestructible soul; III gives the description of the universal and the individual soul, the Nachiketas sacrificial fire as an aid, parable of the individual soul in a chariot, intelligent control of the soul's chariot needed to arrive beyond reincarnation, the way of liberation from death, the immortal value of this teaching; IV relates to: the immortal soul not to be sought through outward senses, the Universal Soul identical with the individual soul and with all creation, failure to comprehend the essential unity of being regarded as the cause of reincarnation; V describes: the real soul of the individual and of the world, the indescribable bliss of recognizing the world-soul in one's own soul, the self-luminous light of the world; VI deals with: degrees of perception of the Soul (Ātman), the gradation upto the Supersensible Person, the method of Yoga, renunciation of all desires and attachments, the passage of the soul from the body to immortality, the means of attaining Brahma and immortality.

The Upanishad has the additional appeal of the poetic setting of a pregnant background in which the elderly Father devoted

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to the lower sacrificial path of action, is contrasted with his young son, inquisitive of the higher path of knowledge of Self and the secret of what happens after death which the god of Death (Yama) himself is made to reveal.

(*viii*) *Śvetāśvatara-upanishad*: Belonging to the Black *Yajurveda*, it is divided into six chapters; many of them old, being borrowed from the various Saṁhitās as also from other Upanishads. The Upanishad is very thoughtful and eloquent and has not the verbosity of the Black *Yajurveda* Brāhmaṇa.

Chap. I deals with the individual soul in manifold distress, the saving knowledge of the One inclusive Brahma made manifest like latent fire, by the exercise of meditation; Chap. II deals with the spiritual significance of the sacrificial worship, rules and results of Yoga, the vision of God and the immanent God; Chap. III deals with the one God identified with Rudra, knowing the One Supreme Person overcomes death; Chap. IV deals with the one God described as immanent, the universal, the saving knowledge of the one, kindly, immanent Supreme God of the universe, supplication to Rudra for favour; Chap. V deals with Brahma, the liberation through knowledge of the One God; Chap. VI deals with the One God, Creator and Lord, in and over the world; epilogue, and the conditions for receiving the knowledge.

With its Sāṅkhya concepts, theism, identification of the Supreme as Śiva, mention of the concepts of Śakti and Māyā, this Upanishad is significant from several points of view.

(*ix*) *Mahānārāyaṇa-upanishad* : It forms the tenth Araṇa of the *Taittirīya Āraṇyaka* (q.v.) and is known to be a Khila or appendix; it is a very long Upanishad and is not divided into sub-sections.

(*x*) *Īśāvāsya-upanishad* : So called from its first two words or sometimes 'Īśa' from its first word; or sometimes 'Vājasaneyī-saṁhitā-upanishad' after the White *Yajurveda* of which it forms the final, the fortieth chapter, it consists only of eighteen *mantras*. It teaches that both Knowledge (vidyā) and Action (avidyā) are necessary for attaining immortality and that both Īśvara and Prakṛiti are to be known.

Mantra I relates to the recognition of the unity underlying the diversity of the world; II describes non-attachment of deeds; III deals with forbidding future for slayers of the self; IV-VII describe the all-surpassing, paradoxical world-being; VIII describes the characteristics of the world-ruler; IX-XI deal with transcending, while involving, the antithesis of knowing; XII-XIII deal with the inadequacy of any antithesis of being; XIV deals with becoming and destruction of a fundamental duality; XV-XVII give a dying person's prayer; XVIII deals with general prayer of petition and adoration.

In a condensed form it gives the important doctrine of the Vedānta philosophy.

(*xi*) *Muṇḍaka-upanishad* : Belonging to the *Atharvaveda*, it is called Muṇḍaka, meaning 'head' because of performing the rite of taking fire on the head mentioned at the end of this Upanishad as a preliminary to the study of the Veda or after muṇḍan 'shaving' as symbolical of becoming completely rid of everything as a result of Brahma knowledge.

Divided into three sections (Muṇḍakas), it deals with classification of knowledge into *Parā* and *Aparā*, the perishable result obtained through *Aparā Vidyā*; Nature and the means of meditation upon Brahman, its result and *Brahma-nirvāṇa*.

(*xii*) *Praśna-upanishad*: It belongs to the *Atharvaveda* and as the meaning of the name Praśna implies, it is the Upanishad of the Questions. It discusses various matters relating to the individual soul, Supreme Soul, origin of beings, the glory of Oṁkāra, etc.

Six seekers after Brahma come to the teacher Pippalāda, the Ṛishi of the *Atharvaveda*, and ask six questions; the six sections

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of the Upanishad contain answers to the questions asked by these sages. Question I deals with the source of creatures on earth; II concerns with the several personal powers; III deals with six questions concerning a person's life; IV deals with sleep and the ultimate basis of things; V deals with the value of meditation on 'Om'; and VI deals with the Person with sixteen parts.

(*xiii*) *Maitrāyanīya-upanishad* : It belongs to the Maitri Śākhā of the Kṛishṇa *Yajurveda* and is also called *Maitri-upanishad*, for its teaching is that of Maitri.

The work is divided into seven Prapāṭhakas or lessons, the original portion, however, consisting of the first four lessons. It begins with a discourse between king Bṛihadratha and the sage Śākāyana who teaches the Brahma philosophy as it was taught by Maitri. He then recites a dialogue of old days between the Ṛishis called Vālakhilyas and the Prajāpati ealled Kratu; this dialogue ended originally with the fourth lesson, but in the present recension it is extended upto the 29th section of the 6th lesson, where Śākāyana's discourse is shown to have ended with the usual caution : 'This knowledge should not be imparted to a sceptic' and so on. But the Upanishad again continues to the 38th section of this sixth chapter and a seventh chapter is added.

The Upanishad quotes sentences and even exact words from other Upanishads like the *Bṛihadāraṇyaka*, *Chhāndogya*, *Kena* and others.

(*xiv*) *Māṇḍūkya-upanishad* : Belonging to the *Atharvaveda*, it is the shortest of all the Upanishads as it contains twelve prose sentences only.

It describes how the syllable 'Om' is the whole world, the past, the present and the future. and whatever else that transcends three-fold time. It is Ātman in its four stages: the working, the dreaming, the sound-sleeping and the one beyond these three. Om has also four parts : *a*, *u*, *m* and the fourth *amātrā* beyond. The waking state is the letter *a*; the sleeping state is the letter *u*; the deep-sleep state is the letter *m*; the fourth is without an element, with which there can be no dealing, the cessation of development, benign, without a second; this Upanishad is of great metaphysical importance.

UPANISHAD-VĀKYA-MAHĀKOŚA. See *Sadhale, S.S.*

UPANISHAT-KĀNDA. Name of a modern work, pub. by Dharma-kośa-Maṇḍala of Wai (4 Vols.), giving the text of all the Upanishads (including several Pre-upanishadic Vedic texts, which are of Upanishadic nature), commentaries of the ācharyas or their followers of different schools, a complete *vākya-kośa*, index of important Sanskrit words and the subject-index. There is an Introduction (Sanskrit and English) by Laxman Shāstrī Joshī, in which he has tried to show that *Upanishadic thought* is not a revolution against but only an evolution of *Brāhmaṇical thought*.

UPAPURĀṆA. Minor Purāṇas in Sanskrit, which have been composed to suit the purpose of local cults and the religious needs of separate sects. The Upapurāṇas are divided into the following categories: Vaishṇava, Śākta, Śaiva, Saura, Gāṇapatya, Non-sectarian and Miscellaneous; some of them claim to be supplements to one or other of the Mahāpurāṇas. The number of extant and lost Upapurāṇas is very large, but their traditional number is said to be eighteen; for their names, see *Purāṇa*. R.C. Hazra states that the age of the Upapurāṇa begins approximately from the Gupta period and the date of the definite formation of 18 Upapurāṇas as mentioned in the *Kūrma-purāṇa*, is approximately between A.D. 650 and 800.

The important Upapurāṇas are: *Nāradīya*, *Sāmba*, *Saura*, *Vishṇudharmottara*, *Bṛihaddharma*, *Śiva*, *Gaṇeśa*, *Chaṇḍī*, *Kalki* and *Kālikā* (qq.v.).

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UPĀSAKADAŚĀḤ. See *Uvasagadasāo.*

UPASENA. A Buddhist Pali writer and author of the *Saddhammappajotikā.* a comm. on the *Niddesa* (q.v.) or *Mahā-niddesa;* the comm. lacks originality, is only a tr. into Pali of what the author met in the Ceylon commentaries and is decidedly inferior to the work of Buddhaghosha or Dhammapāla (qq.v.). "A Bodh-Gayā inscription mentions one Upasena preceding and another following Mahānāma among the succession of Ceylon teachers. Mahānāma may well refer to the author of the *Mahāvaṁsa,* and his predecessor to our Upasena, in which case his date would be *c.* 5th cent. A.D."—*HCIP, III, 405.*

UPATISA (fl. 4th-11th cent.). A Buddhist Pali writer of Ceylon, to whom *Mahābodhi-vaṁsa* (q.v.) or *Bodhi-vaṁsa* (History of Bodhi Tree) has been ascribed.

UPAVANA-VINODA. A Sanskrit text on Arbori-horticulture, being an extract from Peterson's edition of *Śārṅgadhara-paddhati* (q.v.).

UPAVARSHA. Traditionally a brother of Varsha and preceptor of Pāṇini (q.v.), he is a Sanskrit commentator on the *Pūrva-mīmāṁsā-sūtra* (q.v.) of Jaimini.

UPAVEDA. Sanskrit works based on Vedas (q.v.), their number also being four. The Upavedas are : *Āyurveda* (dealing with medicine, physiology, hygiene, surgery, anatomy and chemistry), *Arthaveda* (on arts and crafts), *Gāndharvaveda* (dealing with music, dramatic art and dancing) and *Dhanurveda* (on warfare and the manufacture of arms). There are no works named as such, but each *Upaveda* contains a number of treatises.

UPENDRANĀTHA SENA. A modern writer, who lived at Rayarakhti, Barisal; his Sanskrit works are : *Pallichchhavi, Makarandikā, Kundamālā* (all novels in prose) and *Kavivara-Bhavabhūti* (criticism).

URMESE, K.P. (1913-). A Sanskrit poet, whose *Girigītā* is based on the Sermon on the Mount.

URMILĀ RUSTOGI. A Sanskrit scholar, whose chief work is : *Darśa-Pūrṇamāsa* (a comparative ritual study; 1981).

ŪRUBHAṄGA. A Sanskrit drama in one Act by Bhāsa (q.v.), based on a scene from the *Mahābhārata.*

It describes, at the close of the Mahābhārata War, the fight between Bhīma and Duryodhana in which the thigh of the latter is broken by the former. Duryodhana falls in agony; his son comes to him in his childish way, but the father is fain to save him the sorrow of his plight. His parents and wives surround him; he seeks to comfort them; Aśvatthāmā swears vengeance despite his (Duryodhana's) counsels to peace; visions of his brothers and Apsarās float before Duryodhana and he passes away.

UŚANAS. One of the twenty traditional writers of original Smṛiti and author in Sanskrit of *Auśanasa-dharmaśāstra.* He is perhaps author also of a Sūtra work on politics; his date is uncertain.

USHĀRBUDHA ĀRYA. A modern scholar, who is working on Madhvāchārya's interpretation of *Ṛigveda;* his *The Man in Kāvya* (Delhi, 1971) is an interesting study.

USHĀ SATYAVRAT (1934-). A modern scholar, whose chief work is: *Sanskrit Dramas of 20th Century* (1971).

UTGIKAR, N.B. A scholar, whose chief work is the ed. of *Gauḍvaho* of Vākpati (2nd ed., Poona, 1927); he wrote also an article on the story of Ṛishi Aṇi Māṇḍavya. He also ed.

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the *Virāṭaparva* of the *Mahābhārata* as also the *Collected Works of R.G. Bhandarkar.*

UTPALADEVA (Utpala or Utpalāchārya; fl. 2nd half of 10th cent.). A Sanskrit poet and author of the *Stotrāvalī* (q.v.), a poem of 20 short hymns addressed to Śiva. A pupil of Somānanda and teacher of Abhinavagupta, he is also credited with the authorship of the *Īśvara-pratyabhijñā-sūtra* (also called *Pratyabhijñā-sūtra* or *Pratyabhijñā-kārikā*), an authoritative work on the *Pratyabhijñā-śāstra* of Kashmir Śaivism and which superseded the earlier works on the subject and the entire Śaiva philosophy of Kashmir came to be termed as *Pratybhijñā Darśana* outside the State; the famous rhetorician Abhinavagupta (q.v.) wrote a comm. entitled *Īśvara-pratyabhijñā-vimarśinī* on it. *Īśvara-siddhi* and *Ajaḍa-pramāṭṛi-siddhi*, other works on Śaiva philosophy, were also written by Utpaladeva. He is credited with the authorship also of a comm. on Varāhamihira's *Bṛihatsaṁhitā*, in which there are definitions of about sixty Sanskrit *Akshara-gaṇa Vṛittas*; he also quotes two illustrations from Prakrit, which contain the name of the metre as well as its illustration.

UTPREKSHĀVALLABHA (fl. before 14th cent.). A Sanskrit poet, whose real name appears to be Gokula; he was a votary of Śiva and was also known as Śivabhaktidāsa. He is the author of the *Bhikshāṭana* (q.v.) and *Sundarī-śataka*, a poem in Āryā metre, eulogising the beauty of the female form in highly artistic style; the latter work was composed at the request of Madanadeva.

UTTAM KAMAL JAIN, MUNI (1938-). A Jaina scholar, whose chief work is : *Jaina Sects and Schools* (1975).

UTTARĀDHYANA-SŪTRA. See *Uttarajjhayaṇa.*

UTTARAJJHAYAṆA-SUTTA (*Uttarādhyana-sūtra*). The first *Mūla-sutta* (q.v.), which as a religious poem, is one of the most valuable portions of the Jaina *Siddhānta* (q.v.). It is a Prakrit poem in 36 sections, in mixed prose and verse, comprising various texts of multiple authorship, compiled at different periods. The oldest nucleus consists of valuable poems—series of gnomic aphorisms, parables and similes, dialogues and ballads. Several sections are sermons in series of aphorisms, admonitions to the pupils, on Karman and sin, on the voluntary death of the sage and the involuntary death of the fool, on true and false ascetics, etc. While Section VII consists mainly of parables, Section VIII is an independent poetical discourse entitled *Kāvilīyam* (q.v.). The whole of Chap. XVI too is devoted to the commandment of chastity. There are also a number of beautiful old Itihāsa dialogues and ballads of ascetic poetry. Chap. XXII covers the ballad when Rājīmatī admonishes the ascetic Rathanemi, intent on seducing her. As a contrast to the poetical passages, Chaps. XXIV, XXVI-XXXVI contain only dry sermons, various points of Jaina dogmatics and regulations for the life of the monks.

UTTARA-LĪNATTHA-PAKĀSINĪ. A Pali comm. on *Uttara-vinichchhaya* (q.v.).

UTTARAPURĀṆA. See *Jinasena.*

UTTARAPURĀṆA. See *Mahā-purāṇa.*

UTTARA-RĀMA-CHARITA. A Sanskrit drama in seven Acts by Bhavabhūti (q.v.), depicting the banishment of Sītā and her re-appearance with her sons, Lava and Kuśa.

Sītā is sad after the departure of her father, Janaka, who had come to Ayodhyā to meet her and Rāma after their return from Laṅkā; Rāma consoles her. News is brought from Vasishṭha that Rāma should meet every wish

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of Sītā as she is an expectant mother but he should rank first of all the duty to his people. Lakshmaṇa shows Rāma and Sītā the pictures containing scenes of their forest wanderings; Sītā wishes to revisit the hermitages on the Gaṅgā, while Rāma prays that his magic weapons may spontaneously pass to his sons to be born soon. Sītā, wearied, falls asleep, when a Brāhmaṇa named Durmukha brings the news that some people doubt Sītā's purity during her confinement at Rāvaṇa's palace. Rāma accordingly decides to banish Sītā and commands Lakshmaṇa to take away Sītā and leave her in the forest on the plea of her visiting the old scenes. In Act II, a conversation between an ascetic Ātreyī and Vāsantī, the spirit of woods, reveals that Rāma is celebrating an *Aśvamedha Yajña* (horse-sacrifice) and that Vālmīki is bringing up two fine boys to sing the *Rāmāyaṇa*. Rāma appears, sword in hand, after slaying an impious Śūdra, Śambūka, who is purified at his death by Rāma and appears in spirit form and leads his benefactor to Agastya's hermitage. In Act III two rivers, Tamasā and Muralā, report in a conversation that the abandoned Sītā would have killed herself but Gaṅgā preserved her and entrusted her two sons, born in her sorrow, to Vālmīki to be brought up and trained. Then Sītā in a spirit form appears, unseen by mortals, under Tamasā's care to revisit the scenes of her youth; Rāma also appears. At the sight of the scene of their early love, both faint, but Sītā, recovering, touches unseen Rāma who recovers only to relapse and be revived again. Finally, Sītā departs leaving Rāma fainting. Act IV shows a hermitage where Janaka has retired from his kingly duties owing to grief on Sītā's banishment by Rāma. Kausalyā, Rāma's mother, who has also left the palace life, meets Janaka; both console each other. They are interrupted by the merry noises of the children of the hermitage; one, especially pre-eminent is Lava who has a brother Kuśa and who knows Rāma only from Vālmīki's work. The horse for Rāma's *yajña* approaches, guarded by soldiers; undaunted by the royal claim of sovereignty, Lava decides to oppose it. Act V shows exchange of martial taunts between Lava and Chandraketu, Lakshmaṇa's son, who guards the horse for Rāma, though each admires the other. In Act VI, a Vidyādhara and his wife, flying in the air, describe the battle of the youthful heroes and the magic weapons they use. The arrival of Rāma interrupts the conflict; he admires Lava's bravery, which Chandraketu also extols; he questions Lava but finds that the magic weapons came to him spontaneously. Kuśa enters Bharata's hermitage, where he has carried Vālmīki's poem to be dramatized. Rāma admires the two splendid youths who are, though he knows it not, his own sons. In Act VII all take part in a supernatural spectacle devised by Bharata and played by the Apasarās; Sītā's fortunes after her abandonment are depicted. She weeps and casts herself in the Bhāgīrathī; she reappears supported by Pṛithvī, the Earth goddess, and Gaṅgā, each carrying a newborn infant. Pṛithvī declaims against the harshness of Rāma, while Gaṅgā excuses his acts. Both ask Sītā to care for the children until they are old enough to be handed over to Vālmīki, when she can act as she pleases. Rāma believes the scenes real and faints; Arundhatī suddenly appears with Sītā, the latter goes back to her husband, and brings him back to consciousness. The people acclaim Sītā as queen, while Vālmīki presents to them Rāma's sons Kuśa and Lava, but Sītā disappears underground for good.

The drama, the best of Bhavabhūti's plays, is reputed for the artistic delineation of the *Karuṇa-rasa* (pathetic sentiment).

UTTARA-VINICHCHHAYA. A Pali metrical compendium of *Vinaya-piṭaka* (q.v.), by Buddhadatta (q.v.), which consists of 23 chapters; *Uttara-līnattha-pakāsinī* by Vāchissara Mahāsāmī is perhaps a comm. on this

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work.

UVAṄGA (*Upāṅga*). A class of Jaina canonical works in Prakrit, which forms the second part of the *Siddhānta* (q.v.); the number of such Uvaṅgas is twelve, each Aṅga (q.v.), having an Upāṅga or Uvaṅga. For detailed information, see *Siddhānta*. The Uvaṅgas are in the following traditional order :—

(*i*) *Uvavāiya* (*Anupapātika*) : This first *Uvaṅga* is divided into two parts; the first part describes the departure of Mahāvīra for the Puṇṇabhadda shrine and the pilgrimage of king Kuṇiya Bhimbasāra-putta to that place to listen to Mahāvīra's sermons dealing with the results of good and bad deeds, and with the duties of monks and lay devotees, while the second part deals, in questions and answers, with the suffering and reward consequent upon bad and good deeds.

(*ii*) *Rāya-paseṇaijja* (*Rājapraśnīya*) : The second *Uvaṅga*, which, in the Purāṇic style, contains a story of the pilgrimage of the god Sūriyābha to Mahāvīra. The chief topic is a dialogue between king Paësi (or king Prasenajit) and the monk Kesi, which culminated in the conversion of the king to Jainism; here Kesi endeavours to prove to Paësi that there is a soul independent of the body, whilst Paësi thinks that he has established the contrary by means of experiments.

(*iii*) *Jīvājīvābhigama* : The third *Uvaṅga*, which consists of 20 sections, gives an exhaustive classification of living creatures and a description of the universe in all its details (oceans, islands, palaces of gods, etc.).

(*iv*) *Pannavaṇā* (*Prajñāpanā*) : This fourth *Uvaṅga*, written by Ayya Sāma, consists of 36 chapters. It classifies living beings and contains a geographical ethnographic outline in which the Aryans and barbarians (*mlechchha*) are enumerated with their respective abode.

(*v*) *Sūrapaññatti* (*Sūriyapannatti*) : This fifth *Uvaṅga* describes the heavens based on the Sun; it contains a systematic presentation of the astronomical views of the Jainas.

(*vi*) *Jambuddīva-paññatti* (*Jambudvīpa-prajñapti*) : This sixth *Uvaṅga* describes Jambudvīpa, the central continent; it contains the mythical geography of the Jainas. In the description of Bhāratavarsha, however, the legends of king Bharata occupy much space.

(*vii*) *Chandapaññatti* (*Chandraprajñapti*) : The seventh *Uvaṅga*, consisting of 23 sections, deals with the astronomical theory of the heavens, based on the moon. In its available manuscript, it is identical with *Sūrapaññatti*.

(*viii*) *Nirayāvaliyāo* or 'the series of hells': This eighth *Uvaṅga* describes how the ten half brothers of king of Champā, Kuṇiya or Ajātaśatru were killed by their grandfather Cheḍaga of Vesāli in the battle against him and how they were reborn in various hells.

(*ix*) *Kappāvaḍaṁsiao* (*Kalpāvataṁsikāḥ*) : This *Uvaṅga* gives an account of the ten sons or the princes (who were converted to Jainism) and whose story was told in the eighth *Aṅga*.

(*x*) *Pupphiāo* (*Pushpikāḥ*). This tenth *Uvaṅga* gives an account of ten gods and goddesses who drove towards the earth in their heavenly chariots to pay homage to Mahāvīra, whereupon the latter tells Goyama Indubhūti their previous history.

(*xi*) *Pupphachūliāo* (*Pushpachūlikāḥ*) : This eleventh *Uvaṅga* describes similar stories as in the tenth *Uvaṅga* or rather they are indicated merely by catchwords.

(*xii*) *Vaṇhidasāo* (*Vṛishṇidaśāḥ*) : This twelfth *Uvaṅga* deals with the conversion of the twelve princes of the Vṛishṇi dynasty by the saint Aṛitthanemi; the first of the legend deals with Kaṇha (Kṛishṇa) Vāsudeva and is thus connected with the Kṛishṇa legend.

UVASAGADASĀO. See *Aṅga*.

UVASAGGAHARA-STOTRA. Perhaps the earliest of the Jaina hymns in Prakrit, attributed to Bhadrabāhu (q.v.); it is a eulogy of Pārśvanātha in five verses.

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UVASAGGA-HARAṆA-STOTRA. Same as *Uvasaggahara-stotra* (q.v.).

UVASAGGA-STOTRA. Same as *Uvasaggahara-stotra* (q.v.).

UVVAṬA (fl. 11th cent.). A Vedic scholar, whose Sanskrit comm. on Mādhyandin *Vājasaneyi-saṁhitā* of Śukla *Yajurveda* has been ed. and pub. along with the comm. of Mahīdhara and original text by Rām Śakalamishra (4 Vols., 1912-15); Uvvaṭa's comm. is very concise and at times not clear. Uvvaṭa also comm. on the *Ṛigveda-prātiśākhya* ascribed to Śaunaka, on *Vajasaneyi-prātiśākhya*, ascribed to Kātyāyana, on some portions of *Ṛigveda* and on *Śatapatha-brāhmaṇa.*

UVAVĀIYA. See *Uvaṅga.*

UVESA-MĀLĀ. See *Upadeśa-mālā.*

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VACEK, JAROSLAV (1943-). A Czech Indologist, whose chief work is: *The Sibilants in Old Indo-Aryan: A Contribution to the History of Linguistic Area* (Prague, 1976); in collaboration with Filipsky (q.v.), he produced a monograph on Aśoka and tr. the *Bhagavadgītā* into Czech.

VĀCHASPATI GAIROLĀ. A Sanskrit scholar, whose chief works in Hindi are: *Saṁskṛita Sāhitya-kā Itihāsa* (History of Sanskrit Literature) and *Bhāratīya-darśana* (Indian Philosophy).

VĀCHASPATI MIŚRA (fl. 841). A Sanskrit writer on philosophy and a versatile and erudite genius, who was thoroughly conversant with every branch of the orthodox system. He, therefore, deservedly earned the epithets of *Sarvatantrasvatantra* or *Sarvadarśanavallabha*, generally applied to him. He composed an index to the *Nyāyasūtras* (841), while the *Sāṅkhya-tattva-kaumudī* and the *Tattvaśāradī* are his commentaries on Īśvarakṛishṇa's *Sāṅkhyakārikā* and *Vyāsabhāshya* (on Patañjali's *Yogasūtra*) respectively. His *Nyāya-vārttika-tātparya-ṭīkā* contains a brilliant defence of the orthodox logicians against Buddhistic onslaughts; the *Nyāya-sūchīnibandha* and the *Nyāya-sūtroddhāra* are his two more *Nyāya* works. The *Nyāyakaṇikā* is his comm. on the *Vidhiviveka* of Maṇḍanamiśra, while the *Tattvabindu* is an independent work on the Bhāṭṭa Mīmāṁsā in which Vāchaspati makes a distinction between two schools of the Prābhākaras as old and new. *Bhāmatī* (q.v.) is on Śaṅkara's *Bhāshya* on the *Brahmasūtra*, while *Tattvasamīkshā* is a comm. on the *Brahmasiddhi*, a Vedantic work of Maṇḍanamiśra *alias* Sureśvara. Vāchaspati wrote under the patronage of king Nṛiga whose munificence was unsurpassed, but whose identity has not yet been established.

VĀCHASPATI MIŚRA (fl. latter half of 15th cent.). A great Sanskrit writer of Mithilā on Navya-smṛiti and Navya-nyāya; he was the adviser in Dharmaśāstra of Mahārājādhirāja Harinārāyaṇa and his son Rūpanārāyaṇa. He was a voluminous writer and his *Vivāda-chintāmaṇi* occupied a pre-eminent position in Hindu Law. His Smṛiti works are: *Tīrtha-chintāmaṇi*, *Vyavahāra-chintāmaṇi*, *Vivāda-chintāmaṇi* (q.v.), *Kṛitya-chintāmaṇi*, *Tithi-nirṇaya*, *Vivāda-nirṇaya*, etc.; his *Nyāya* works are: *Nyāya-tattvāloka* or *Naya-tattvāloka*, *Nyāyasūtroddhāra*, *Nyāya-ratna-prakāśa*, *Pratyakṣha-nirṇaya*, *Anumāna-nirṇaya*, *Śabda-nirṇaya*, *Khaṇḍanoddhāra* and *Chintāmaṇi-prakāśa*.

VĀCHASPATI MIŚRA. An author of Sanskrit *Smṛiti-sāra-saṅgraha*, his full name being Chandraśekhara Vāchaspati.

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VĀCHASPATI MIŚRA. Author of the Sanskrit lexicon, *Śabdārṇava*.

VĀCHASPATI UPĀDHYĀYA (1943-). A Sanskrit scholar, whose chief works are: 'Studies in Mīmāṁsā Philosophy' (in Sanskrit) and a Hindi comm. on *Artha-saṅgraha* (1977) of Laugākshi Bhāskara.

VĀCHASPATYA. A monumental Sanskrit lexicon by Tārānātha Tarkavāchaspati (q.v.), who fl. in the first half of the 19th century. It consists of 22 parts, with ample quotations from and references to Vedic and other branches of Sanskrit literature. "Divided into six parts, it gives synonyms of words after analysing them into their basic forms and suffixes and determining their genders. Compound words have been expounded, and at places Bengali equivalents of the words noted. It also explains the technical terms and doctrines of the orthodox and heterodox systems of philosophy."

VĀCHISSARA (fl. 1st half of 13th cent.). A Buddhist Pali writer and author of *Thūpavaṁsa* (q.v.); a grammatical work *Bālāvatāra* is also attributed to him by the *Gandhavaṁsa* (q.v.).

Vāchissara Mahāsāmī is the supposed author of Pali commentaries: *Vinayasāratthadīpanī* (or *Vinaya-vinichchhaya*) and *Uttaralīnattha-pakāsinī* (or *Uttara-vinichchhaya*); also of a comm. on *Khema-ppakaraṇa* (q.v.).

VADEHA. See *Vedeha*.

VADEKAR, R.D. A Sanskrit scholar, who ed. with notes and index the *Aṣhṭādaśa Upanishadaḥ* (1958; jointly with Limaye); Index of words and clauses covering almost every word makes this edition highly useful. He ed. also three Pali works : *Pāṭimokkha*, *Dhammasaṅganī* and *Atthasālinī* (qq.v),

VĀDINDRA TIRTHA (fl. 18th cent.). A Sanskrit scholar of Dvaita school, who composed *Guruguṇastava*, a poem in 36 *Sragdharā* verses in praise of Rāghavendra.

VĀDIRĀJA SŪRI (fl. 12th cent.). A Sanskrit logician-poet, whose chief works are: *Pārśvanātha-charita*, *Yaśodhara-charita* (both biographies), *Pramāṇa-nirṇaya*, *Nyāya-viniśchaya-vivarṇa* (both on Jaina logic), *Upāskāchāra*, *Ekībhāva-stotra* (a lyrical poem) and a few works on meditation and spiritual practices. He fl. at the court of the Western Chālūkya king Jayasiṁha.

VĀDIRĀJATIRTHA (1480-1600). A Sanskrit poet and scholar to whom over 90 works are ascribed; his chief works are: *Rukmiṇīśa-vijaya* (a devotional poem in praise of Lord Kṛishṇa), *Sarasa-bhāratī* (a poetical work dealing with Mādhva theology) and *Tīrtha-prabandha* (a travelogue describing the holy places all over India). He is a great exponent of Dvaita philosophy; his life is described in *Vādirāja-vṛitta-ratna-saṅgraha* by Raghunātha.

VAGASIN, A.A. A modern Russian Indologist, who has studied the problem of the charter of slaves in *Arthaśāstra* (q.v.).

VĀGBHAṬA. Sanskrit writers on medicine; there were probably two writers of this name of whom we have two famous works—the *Aṣhṭāṅga-saṅgraha* and the *Aṣhṭāṅga-hṛidaya-saṁhitā*. The former, like the *Suśruta*, being in prose mixed with verse, is cited as the work of Vṛiddha Vāgbhaṭa, while the latter, being entirely in verse, is referred to having been composed by Vāgbhaṭa only. Among the two Vāgbhaṭas, the author of the *Aṣhṭāṅga-hṛidaya-saṁhitā* laid the other under contribution to a large extent. Vāgbhaṭa the senior is the son of Siṁhagupta, grandson of Vāgbhaṭa, and a disciple of the Buddhist Avalokita. He fl. about the beginning of the 7th cent.; the younger Vāgbhaṭa fl. about the beginning of the 8th cent. but he claims the same parent-

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age as his elder namesake. Both these, however, were Buddhists and naturally enough the *Ashṭāṅga-hṛidaya-saṁhitā* was tr. into the Tibetan language.

VĀGBHAṬA (fl. 12th cent.). A Jaina Sanskrit poet and author of the *Nemi-nirvāṇa* (a poem dealing with the life of Neminātha, a Jaina Tīrthaṅkara) and *Vāgbhaṭālaṅkāra* (q.v.), a work on Alaṅkāra. He wrote under Jayasiṁhadeva Chālūkya, to whom he pays a tribute in his *Vāgbhaṭālaṅkāra*, where, in one of the verses illustrating the figure of speech *Saṅkara*, he says that there are only three gems in the world; viz., Aṇhilapura city, king Jayasiṁhadeva, and his Śrīkalaśa elephant.

VĀGBHAṬA (fl. 13th cent.). A Jaina author in Sanskrit of *Kāvyānuśāsana*, an Alaṅkāra work.

VĀGBHAṬA. Supposed author of *Rasa-ratna-samuchchaya* (q.v.), an Āyurvedic work.

VĀGBHAṬĀLAṄKĀRA. A Sanskrit work on poetics by Vāgbhaṭa (q.v.), written in the 12th century. In its five chapters, covering some 260 kārikās, most of the topics of poetics are discussed. The object is to present a popular and easy epitome of the subject, without adhering to any particular school.

VAGĪSHWAR VIDYĀLAṄKĀR (1896-1976). A Sankrit scholar and poet, whose chief works are: *Kālidāsa aur usaki Kāvya-kalā*, Hindi tr. of *Śākuntala*; *Nīrāñjanā* (a kāvya) and one-act plays in Sanskrit.

VAHNI-PURĀṆA. Another name of *Agni-purāṇa* (q.v.); there is also an *Upapurāṇa* bearing the same title.

VAIDYA, C.V. A Sanskrit scholar, whose chief works are: *History of Sanskrit Literature* (1930), *The Riddle of the Rāmāyaṇa* and *The Mahābhārata : A Criticism*; he has made studies on *Bhāgavata-purāṇa* as well.

VAIDYA, L.R. A Sanskrit scholar, who ed. Jagannātha's *Bhāmini-vilāsa* (Bombay, 1887).

VAIDYA, N.V. A modern Prakrit scholar, who ed. the *Nāyādhammakahāo* (Poona, 1940), an important Jaina Aṅga.

VAIDYA, P.L. A modern scholar; who has ed. *Kumārapāla-charita* of Hemachandra, *Prākṛita-vyākaraṇa*, *Jasahara-chariu* and *Mahāpurāṇa* (3 Vols.) of Pushpadanta, small Aṅga works, *Avadāna-kalpalatā* and has written *Manual of Ardhamāgadhī Grammar* (Poona, 1934) and *The Rise and Spread of Buddhism* (Marathi). In the critical ed. of the *Mahābhārata*, pub. by the Bhandarkar Oriental Research Institute, he ed. the *Karṇaparva*, critically ed. the *Harivaṁśa* (2 Vols.), ed. the *Pratīka-Index to the critical ed. of the Mahābhārata* (Vols. I-VI), and ed. the *Ayodhyā* and *Yuddha kāṇḍas* (1962, 1971) in the critical ed. of the *Rāmāyaṇa*, pub. by the University of Baroda. He also has ed. a good number of Buddhist Sanskrit Texts for the purpose of making available to scholars a large part of the inaccessible Sanskrit Canon.

VAIDYA-JĪVANA. A Sanskrit medical work by Lolimbarāja (q.v.).

VAIDYAKA-ŚABDASINDHU. A dictionary of Sanskrit medical terms, herbs, etc. used in the Āyurveda, written by Umeśa Gupta Kaviratna in 1894.

VAIDYANĀTHA PĀYAGUṆḌE (fl. 2nd half 18th cent.). A pupil of the grammarian Nāgeśabhaṭṭa (q.v.) on whose works he is believed to have written commentaries in Sanskrit; he lived at Benares. His chief commentaries are: *Kāśikā* (also called *Gadā*, on *Paribhāshenduśekhara*), *Chidasthimālā* (on *Laghuśabdenduśekhara*), *Chhāyā* (on *Uddyota*), *Kalā* (on *Vaiyākaraṇa-siddhānta-mañjūshā*),

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Prabhā (on *Śabdakaustubha*) and *Ramā* comm. on *Chandrāloka* of Jayadevapīyushavarsha). He is sometimes identified with Bālambhaṭṭa Pāyaguṇḍe, while some regard Bālambhaṭṭa as son of Vaidyanātha.

VAIDYANĀTHA ŚĀSTRĪ. A modern Vedic scholar, whose chief works in Hindi are: tr. of *Sāmaveda*; *Vaidika Itihāsa Vimarśa* and *Vaidika Jyoti* (1955).

VAIJAYANTĪ. A Sanskrit lexicon by Yādavaprakāśa (fl 11th cent.; q.v.), which has two portions: synonymous and homonymous, which are fuller than the *Amarakośa* (q.v.). The latter section arranges the words in the alphabetical order of their initial letters, and there are three Kāṇḍas containing homonyms of 2, 3, or more syllables. See *Nāmamālikā*.

VAIKHĀNASA-DHARMA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VAIKHĀNASA-SMĀRTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VAIRĀGYA-SĀRA. An Apabhraṁśa didactic poem in 77 *dohās* by Suprabhāchārya (q.v.), describing general moral principles of Jainism.

VAIRĀGYA-ŚATAKA. See *Śataka-traya.*

VAIŚESHIKA-SŪTRA (or,-*darśana*). The first systematic Sanskrit work on Vaiśeshika philosophy, ascribed to Kaṇāda (q.v.), which is divided into ten Books, each consisting of two sections. Its contents are: discussion of the five categories (Bk. I), treatment of different substances excepting soul and mind (II), on soul and mind along with the objects of the senses and nature of inference (III), discussion of the atomic structure of the universe (IV), on the nature and kinds of action (V), ethical problems (VI), question of quality, self and inference (Bk. VII), on problems of perception, inference and causality (Bks. VIII-X). The date of the work is uncertain, but the system may have arisen about the time of the Buddha and Mahāvīra (6th-5th cent. B.C.). The work appears to have received additions from time to time.

VAITĀNA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VAIYĀKARAṆA-BHŪSHAṆA. A Sanskrit gloss by Kauṇḍa Bhaṭṭa (q.v.) on Bhaṭṭoji's *Vaiyākaraṇa-siddhānta-kārikā.*

VAIYĀKARAṆA-BHŪSHAṆA-SĀRA. A Sanskrit work by Kauṇḍa Bhaṭṭa (q.v.), which is a sort of abridgement of his *Vaiyākaraṇa-bhūshaṇa* (q.v.).

VAIYĀKARAṆA - SIDDHĀNTA - KAUMUDĪ. Same as *Siddhānta-kaumudī* (q.v.).

VAIYĀKARAṆA-SIDDHĀNTA - MAÑJŪSHĀ. A Sanskrit work by Nāgeśa (q.v.) on the philosophy of grammar.

VĀJASANEYI-PRĀTIŚĀKHYA. See *Prātiśākhya.*

VĀJASANEYI-SAṂHITĀ. See *Veda* (*Yajurveda*).

VAJIRABUDDHI. Author of a Pali work of the same title, which is a comm. on the *Samanta-pāsādikā* (q.v.); his date is uncertain.

VAJJĀLAGGA. A Prakrit anthology in 795 verses (of which 95 may have been later interpolations) by Jayavallabha (*c.* 11th-12th cent.). Written in several sections called *Vrajyās* and on various subjects, the predominant sentiment is erotic; several verses of the *Gāthāsaptaśatī* (q.v.) occur in it.

VAJRA-SŪCHĪ. A Sanskrit polemic on the

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Brāhmaṇical caste system, which is sometimes ascribed to Aśvaghosha, but was perhaps written by Dharmakīrti to whom it is attributed by the Chinese translation (A. D. 973-81).

VĀKKŪṬA. A Sanskrit poet, whose elegant stanzas voicing forth the condition of the lover at various situations, are found in an anthology; his date is uncertain.

VĀKPATIRĀJA. A Prakrit poet of the court of king Yaśovarman of Kanauj, who describes himself as a pupil of Bhavabhūti. He composed the *Gauḍa-vaho* (q.v.; A. D. 725); according to Jaina tradition, he composed the work in prison. The author's style is generally free from artificial word-puns, though long compounds are not entirely wanting.

VAKROKTI-JĪVITA. A famous Sanskrit work in four parts on Poetics by Kuntala (q.v.), which seeks to establish that *Vakrokti* (charming mode of expression) is the soul of poetry. It contains, like many other works on poetics, *Kārikās*, *Vṛitti* and *Udāharaṇas*, the former two being author's own works and the last quoted from various authors. Giving several varieties of *Vakrokti*, together with illustrative examples, it seeks to establish that *Vakrokti*, and not *Dhvani*, has an independent existence and is thus the soul of poetry.

VAKROKTI-PAÑCHĀŚIKĀ. A Sanskrit work in 50 verses by Ratnākara (q.v.), which is written in the form of conversation and repartees between Śiva and Pārvatī in their love-sport.

VĀKYAPADĪYA. A grammatico-philosophical Sanskrit work in verse, by Bhartṛihari (q.v.), which in its three chapters deals with questions of the philosophy of grammar.

VALE, R.N. A scholar, whose chief work is: *Verbal Composition in Indo-Aryan* (1948).

VALERY, RUDOY. A modern Russian Indologist, whose special study is on Buddhist philosophy.

VALJACIC, CEDOMIL. An Indologist of Yugoslavia, who has pub. in Slovenian: 'A Selection of the Early Buddhist Poetry' (Sarajevo, 1977) and 'Crossroads of Asian Philosophies' (I, II, Zagreb, 1978).

VALLABHĀCHĀRYA (1479-1530). Founder of the Śuddhādvaita school of philosophy, who offers a theistic interpretation of the Vedānta, which is different from those of Śaṅkara and Rāmānuja (qq.v.). Son of a Tailaṅga Brāhmaṇa named Lakshmaṇa Bhaṭṭa, Vallabhāchārya lived for some time at Vṛindāvana and for some time at Mathurā. He is the author of the Sanskrit comm., called *Aṇubhāshya* (q.v.) on the *Brahma-sūtra.*

Vallabha's philosophy is Śaṅkara's monism minus the doctrine of illusion (or *Māyā*); to him the world and the finite souls are all real; they are not an illusion, but they are not different from Brahma either. All things are Brahma; there is absolute identity among them. In Vallabha, there is an identification of Brahma, not with Vishṇu as such, but with his incarnation, Kṛishṇa of Gokula. The sportive Kṛishṇa with his mistress Rādhā is the object of worship to the adherents of the Vallabhāchārya school. The worship of Rādhā along with, or in preference to Kṛishṇa, led to the debasement of Vaishṇavism.

Vallabhāchārya is the founder of *Pushṭimārga*— "Pushṭi" means "Divine Grace" and "Mārga" means "Path" or "Religion"; hence "Path of Divine Grace". According to this *mārga*, Bhakti is both the means and the end; it is given by God; it comes by His Grace. The *Pushṭimārga* was fully organised and developed by Vallabhāchārya's son, Viṭṭhalanātha (1516-76); while Vallabha laid emphasis on serving Kṛishṇa mentally, Viṭṭhala introduced the practice of worshipping

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the deity eight times a day with vocal and instrumental music and offering him the daintiest food. Viṭṭhala is extremely devoted to Rādhā, whose sweet speech he holds dearer than salvation itself; he engaged Kumbha nadāsa, Sūradāsa, Paramānandadāsa and Kṛishṇa-dāsa, four of the disciples of his father and Govindasvāmī, Chhītasvāmī, Chaturbhujadāsa, and Nandadāsa, four of his own disciples to compose and sing songs celebrating the love of Rādhā and Kṛishṇa. These eight prominent poets became collectively known as the *Ashṭa-chhāpa* or the eight Diestamps producing coins in the shape of poems.

VALLABHĀCHĀRYA. Author in Sanskrit of a comm. on Praśastapāda's *Padārtha-dharma-saṅgraha* (q.v.).

VALLABHADĀSA. A Sanskrit author of an abbreviated version of *Vetāla-pañchaviṁśatikā* (q.v.); his date is uncertain.

VALLABHADEVA (fl. between 12th-15th cent.). A Kāshmirian compiler of the Sanskrit anthology—*Subhāshitāvalī* (q.v.).

VALLABHADEVA. A Sanskrit commentator on *Meghadūta* of Kālidāsa.

VALLĀLA. See *Vallālasena.*

VALLĀLASENA (Vallāla). One of the greatest Hindu rulers of Bengal (r. 12th cent.), who was a great social reformer, a scholar, and a pupil of Aniruddha Bhaṭṭa (q.v.). Author of several works in Sanskrit on Smṛiti and astrology, his works are: *Dāna-sāgara, Adbhuta-sāgara* (qq.v.), *Pratishṭhā-sāgara, Āchāra-sāgara* and *Vrata-sāgara*; of these the first two are known to exist. He assumed the title *Ari-rāja-niḥśaṅka-śaṅkara.*

VALLĀLASENA (fl. end 16th cent.). Author in Sanskrit of *Bhoja-prabandha* (q.v.).

VALLAURI, MARIO. An Italian Indologist, whose studies cover many fields. He has tr. with notes *Sudhālaharī* of Jagannātha Paṇḍita, Rāmachandra's drama, *Satyahariśchandra* (1913), Ghanaśyāma's *Ḍamruka*, the *Mukunda-mālā* of Kulaśekhara, the *Pratimā-nāṭaka* of Bhāsa, *Āścharya-chūḍāmaṇi* of Śaktibhadra, has ed. *Santānagopāla-kāvya* of Lakshmī Rājñī and has written on Indian theatre, on Kauṭilya's *Arthaśāstra* and on the *Samarāṅgaṇa-sūtradhāra.* He has pub. also a series of analytical accounts of the contents of the biggest Purāṇa, the *Skanda* and has written also on the *Narasiṁha-purāṇa*, the *Nārada-purāṇa*, the *Śiva-gītā*, and the *Nīti* chapters of the Purāṇas; he has made some studies on Indian medicine as well.

VALLIS, H.W. A modern Indologist, whose chief work is: *Cosmology of the Ṛigveda.*

VĀLMĪKI. Traditional author of the Sanskrit *Rāmāyaṇa* (q.v.); according to a legend, Vālmīki's former name was Ratnākara and he was a bandit but he abandoned his profession at the instance of sage Nārada and started a long and arduous penance. While engaged in penance at one spot for years, he was covered all over with an anthill, which is called *Valmīka* in Sanskrit; hence his name Vālmīki. One day, while going to the river for a bath, he was moved to pity at the sight of one of a pair of curlews (engaged in erotic enjoyment) killed with an arrow by a fowler. This shocking scene made him utter a verse, cursing the fowler. After his curse, when Vālmīki was in a meditative mood, Brahmā inspired him to compose the *Rāmāyaṇa* (q.v.). See *Rāmāyaṇa.*

VĀLMĪKI. See *Kāśī Kṛishṇāchārya.*

VALYI, ISTVAN. A Hungarian student, who got acquainted with Indian students at the University of Leyden about the year 1750. Later on, he compiled his work in Hungarian

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and thus was a pioneer Indologist.

VĀMANA (fl. 2nd half of the 8th cent.). A Sanskrit rhetorician and the author of the *Kāvyālaṅkāra-sūtravṛitti* (q.v.), a work comprising 319 *Sūtras*, divided into five parts, which are further sub-divided into 12 Chaps., with a *vṛitti* thereon, composed by the author himself and illustrations derived from various sources. Kalhaṇa describes Vāmana as one of the ministers of king Jayāpīḍa of Kāshmir (779-813) and was thus a contemporary of Udbhaṭa (q.v.). Vāmana is the foremost champion of the *Rīti* school, which comprises that the soul of poetry is *Rīti*, i.e., a peculiar arrangement of words that they exhibit *Guṇas*, but the *Rīti* school was not aware of what the *Guṇas* belong to. Vāmana's contribution, however, is that he made a very close approach to the soul of poetry, while his successors realised in full.

VĀMANA. See *Kāśikā-vṛitti*.

VĀMANA BHAṬṬA BĀṆA (fl. 15th cent.). A Sanskrit poet, son of Komatiyajvan and grandson of Varadāgnichit; a polymath, his versatility earned him the titles 'Shaḍbhāshāvallabha' and 'Kavisārvabhaum'. Born in the Vatsa *gotra* of Bāṇa, he thought he was Bāṇa incarnate and in fact styled himself Abhinavabhaṭṭabāṇa. In his early days, he was at Vijayanagar and saw the glory of Harihara's reign; there he composed *Śṛiṅgāra-bhūshaṇa*, a Bhāṇa, narrating the visit to the street of courtesans, incidentally describing ram-fights, cock-fights, boxing, etc. Later he migrated to the court of Komati Vemabhūpāla, the Reḍḍi king of Koṇḍavīḍu. His other dramas are: *Pārvatī-pariṇaya* (a dreamy dramatization of the theme of *Kumāra-sambhava* in five Acts dealing with the nuptials of Śiva and Pārvatī; this play is sometimes wrongly ascribed to Bāṇa) and *Kanakalekhā* (dealing with the marriage of the daughter of Vīravarman with Vyāsavarman, both Vidyādharas, born as human beings on account of a curse). His poems, *Nalābhyudaya* in eight cantos and *Raghunātha-charita* in thirty, deal with the lives of Nala and Rāma respectively. In imitation of the *Meghadūta*, he composed a poem, *Haṁsa-sāndeśa*. Of the *Bṛihatkathāmañjarī*, only the portion dealing with the story of *Kādambarī*, is now extant. The lexicons he composed are *Śabdachandrikā* and *Śabdaratnākara*. He glorified his patron Vemabhūpāla, known as Viranārāyaṇa in his prose-romance, *Vemabhūpāla-charita* (q.v.) or *Vīranārāyaṇa-charita*, which is a deliberate copy of Bāṇa's *Harsha-charita*.

VĀMANĀCHĀRYA (fl. 20th cent.). A Sanskrit writer, whose *Dayānanda-prābhava* deals with the life and activities of Dayānanda Sarasvatī (q.v.).

VĀMANA-PURĀṆA. See *Purāṇa*.

VAṀŚA-BRĀHMAṆA. See *Brāhmaṇa*.

VAṀSATTHA-PAKĀSINĪ. A Pali comm. on the *Mahāvaṁsa* (q.v.) of unknown authorship, which was probably written in the 12th century.

VAṀŚĪGOPĀLA ŚĀSTRĪ. A Sanskrit author of two scientific short stories : *Chetanam kvā aste* and *Śukraloka-yātrā*, both pub. in *Saṁskṛitam* (1956).

VANAMĀLĀ BHAVALKAR (Mrs.). A modern Sanskrit authoress of *Pādadaṇḍa*, a drama dealing with contemporary problems.

VANARATANA MEDHAṄKARA (fl. 12th-13th cent.). A Pali poet and author of a kāvya *Jina-charita* (q.v.); he lived during the reign of Bhuvanaika Bāhu, king of Ceylon (acc. *c.* 1273).

VANARATANA MEDHAṄKARA (fl. 1300).

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A Pali writer and author of *Payoga-siddhi* (q.v.), a Pali grammatical work, which is considered to be the best work of Moggallāna school of grammar.

VĀÑCHCHHEŚVARA. A court-poet of king Pratāpasiṁha and his son Tukkojī of Tanjore (r. 1728-35), a descendant of Govinda Dīkshita of the family of Bhosala and author in Sanskrit of *Mahishā-śataka* (a marvellous and pleasant poem, in which he mingled praise and censure, indicating by puns that the king was a buffalo); his great-grandson (fl. early 19th cent.), also called Vāñchchhesvara, wrote a comm. on this work. The latter, who received help at the hands of the Patwardhan Sardars and their ministers, is famous for his Mīmāṁsā work *Bhāṭṭa-chintāmaṇi*; he wrote also on Dharma and Śrauta.

VAṄGASENA (fl. middle 11th cent.). A Bengali Sanskrit writer and son of Gadādhara Vaidya. His works are : *Chikitsā-sāra-saṅgraha* (on medicine) and *Ākhyāta-vṛitti* on the *Kātantra* grammar.

VAṆHIDASĀO. See *Uvaṅga*.

VARADA (Nāyaṇāchārya). A Sanskrit poet and son of Venkaṭanātha (1269-1369; q.v.); he vanquished in debate Śākalyamalla (q.v.) and composed *Kokila-sandeśa* and *Śuka-sandeśa* on the model of *Meghadūta* (q.v.).

VARADĀCHĀRI, S.T.G. A Sanskrit writer, who has made poetic renderings into Sanskrit of several of the famous Telugu Śatakas: *Vemana-śatakas, Sumati-śataka, Dāśarathi-śataka, Kṛishṇa-śataka, Bhāskara-śataka* and *Kālāhasti-svara-śataka*. While his *Bhāshā-śāstra-saṅgraha* (1933) is on Indo-European comparative philology, *Sushupti-vṛitta* is a dream in three cantos, drawing first the dark picture as contrasted with the past glory and then presenting Mahātmā to relieve the gloom. His *Gāyatrī-nīti-gītāvalī* (1957) has a didactic purpose.

VARADĀCHĀRYA (Ammālāchārya). A Sanskrit dramatist of Kāñchī, who has been variously dated. E.V.V. Rāghavāchārya places Varadāchārya in the 14th century, while De would place him 'in the latter half of the 17th and the beginning of the 18th century, and Kṛishnamāchāriar 'in the latter half of the 18th century'. To vie with Rāmabhadra Dīkshita's *Śṛiṅgāra-tilaka*, called *Ayyā-Bhāṇa*, Varada wrote *Vasanta-tilaka*, called *Ammāl-Bhāṇa*, wherein there are descriptions of magic shows, snake charmers and the like. His *Vedānta-vilāsa* or *Yatirāja-vijaya* describes in six Acts the triumph of Rāmānuja; it is an allegorical drama in which figure Rāmānuja's doctrines. He is credited also with the authorship of *Tattvasāra*, a work on Rāmānuja's philosophy, while his interpretation of Rāmānuja's *Śrī-Bhāshya* was committed to writing by his disciple Sudarśana in his *Śrutaprakāśikā*.

VARADĀMBIKĀ-PARIṆAYA. See *Tirumalāmbā*.

VARADARĀJA (fl. 12th cent.). A Sanskrit author of *Tārkika-rakshā*, a polemical work.

VARADARĀJA (fl. between 1200 and 1300). A Sanskrit author of *Vyavahāra-nirṇaya* (q.v.), a Smṛiti work.

VARADARĀJA (fl. 17th cent.). A pupil of Bhaṭṭojī and Sanskrit author of *Madhya-siddhānta-kaumudī, Sāra-kaumudī* and *Laghu-kaumudī* (abridgements of Bhaṭṭoji's *Siddhānta-kaumudī*) for beginners. He is also supposed to have written the *Gīrvāṇa-padamāñjarī*.

VARADARĀJA (fl. 18th cent.). Supposed author of *Vyavahāra-mālā*, a Sanskrit Smṛiti work.

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VARADARĀJA ŚARMĀ, P.V. A Sanskrit writer, whose chief works are : *Kasyayam aparādhaḥ* (1937; a short story, perfect in technique and displaying how adversity can lead people to vice) and *Kasyāham* (a one-act play, which is a daughter-in-law's monologue on her lot in the new home).

VĀRĀHA-GṚIHYA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VARĀHA-(VĀRĀHA) PURĀṆA. See *Purāṇa.*

VARĀHAMIHIRA (fl. towards the close of 5th cent.). A great Sanskrit astronomer and author of seven works in Sanskrit on astronomy, mathematics, horā (horoscope) and on *Saṁhitā* (astrology). His works are : *Pañcha-siddhāntikā* (on astronomy), *Bṛihat-saṁhitā* (on astronomy and astrology), *Bṛihad-vivāha-paṭala, Svalpa-vivāhapaṭala* (these two works deal specifically with auspicious times for marriage), *Yoga-yātrā* (treating of omens about wars of kings), *Laghu-jātaka* (on horoscopy) and *Bṛihaj-jātaka* (also on horoscopy; q.v.); the last two works show distinct traces of Greek influence. *Pañcha-siddhāntikā* and *Bṛihat-saṁhitā* (qq.v.) are his celebrated works. Varāhamihira's son, Pṛithuyaśas (q.v.) wrote *Shaṭpañchāśikā*, a work on horoscopy.

VĀRĀHA-ŚRAUTA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VĀRARUCHA-KĀVYA. A Sanskrit work mentioned in Patañjali's *Mahābhāshya*; it is no longer extant.

VARARUCHI. Author of the *Prākṛita-prakāśa*, one of the oldest among the grammars of the Prakrit language, but is written in Sanskrit and is modelled on the pattern of Pāṇini's *Ashṭādhyāyī*. According to some scholars, he is identical with Kātyāyana, author of the *Vārtika-sūtras*, added to the *Ashṭādhyāyī*; Kātyāyana is supposed to have fl. in the 3rd cent. B.C.

VARARUCHI. An authority on Sanskrit Alaṅkāras.

VARARUCHI. A Sanskrit author of *Liṅgānuśāsana*, known to Harshadeva (606-47).

VARARUCHI. An author of the Bengal version of *Siṁhāsana-dvātriṁśikā.*

VARARUCHI. A supposed author of Sanskrit *Patra-kaumudī* on epistolography.

VARARUCHI. Author of the *Vārarucha-kāvya*, as mentioned in Patañjali's *Mahābhāshya.*

VARARUCHI. Author of a modern Sanskrit grammatical work called, *Prayoga-mukha-maṇḍana.*

VARARUCHI. A Sanskrit author of a Smṛiti work, *Aśauchāshṭaka* and a treatise on politics called, *Rājanīti.*

VARARUCHI. Supposed author of Sanskrit one-act play *Ubhayābhisārikā.* It appears that there were several scholars of the name of Vararuchi; tradition makes Vararuchi one of the Nine Jewels in the court of Vikramāditya.

VARDHAMĀNA. A Jaina Prakrit poet and author of *Manoramā-charita* (1083; on the life of a Jina) in 15,000 Gāthās and of *Ādināth-charita* (q.v.; 1103).

VARDHAMĀNA (fl. 1140). A Sanskrit grammarian and author of the *Gaṇaratna-mahodadhi* (q.v.), a metrical arrangement of the Gaṇas, followed by a comm. by the author himself; this is the only complete work on Pāṇinīya *Gaṇapāṭha.* He is believed by some to have belonged to the court of Lakshmaṇa-sena of Bengal.

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VARDHAMĀNA (fl. 12th cent.). A Sanskrit grammarian, who was a portégé of Karṇadeva, probably a ruler in Gujarat. Two works on grammar, called *Kātantra-vistara* and *Kriyā-guptaka* are attributed to him; the *Kātantra-vistara* is a comm. on Durgasiṁha's *Vṛitti*, which belongs to the Kātantra school. He may or may not be identical with the author of *Gaṇaratna-mahodadhi*.

VARDHAMĀNA (fl. 1225). Son and disciple of Gaṅgeśopādhyāya (q.v.); he was a great Sanskrit writer on *Nyāya-Vaiśeshika*. His works are: *Anvikshā-mayatattva-bodha*, *Nyāya-nibandha-prakāśa* (a comm. on Udayana's *Nyāya-tātparya-pariśuddhi*), *Nyāya-pariśishṭa-prakāśa*, *Kusumāñjali-prakāśa*, *Līlāvatī-prakāśa*, *Khaṇḍanoddhāra*, *Bauddhādhikāra-prakāśa*, *Tarka-prakāśa*; *Smṛiti-paribhāshā*, a Smṛiti digest is also attributed to him. He was styled as Mahāmahopādhyāya; his views were developed by Ruchidatta in his *Makaranda*.

VARDHAMĀNA (fl. 15th cent.). A Sanskrit writer, son of Bhaveśa and Gaurīdevī, whose elder brother was Gaṇḍakamiśra, while Śaṅkara Miśra and Vāchaspati were his gurus. He is the author of several Smṛiti works: *Daṇḍaka-viveka* (which is a part of *Smṛiti-tattva-viveka* or *Smṛiti-tattvāmṛita*), the *Gaṅgā-kṛitya-viveka*, *Gayāvidhi-viveka*, *Gayā-paddhati*, *Śrāddha-pradīpa*, *Śāntika-paushṭika*, *Kṛitya-nirṇaya* and *Pratihasta-paddhati*.

VARDHAMĀNA-CHARITA. (*Mahāvīra-charita*). See *Asaga*.

VARṆADEŚANĀ. See *Purushottamadeva*.

VARṆEKAR, S.B. See *Warṇekar*.

VARSHA-KRIYĀ-KAUMUDĪ. A Sanskrit Smṛiti digest by Govindānanda (q.v.), which deals with the rites during the whole year.

VĀRTIKA-SŪTRA. See *Kātyāyana*.

VASANTA-TILAKA. See *Varadāchārya*.

VASANTA-VILĀSA. A Sanskrit poem in 14 cantos by Bālachandra Sūri (q.v.), composed in 1242.

It is a historical kāvya, describing the rulers of Gujarāt and dealing with the various episodes in Vastupāla's career (Vastupāla was a minister of the Vāghela princes of Gujarāt). The first canto of the poem gives an account of the early life of the poet.

VĀSANTIKĀ-PARIṆAYA. See *Śaṭhakopa*.

VĀSAVADATTĀ. A Sanskrit *kathā* of love and romance by Subandhu (q.v.).

Prince Kandarpaketu, a beautiful son of king Chintāmaṇi, sees in a dream a girl of beauty exceeding his own and sets out with his friend Makaranda in quest of the original of that image. In the Vindhya as the prince lies sleepless, he overhears the curtain-lecture of an indignant Mainā bird to her husband, who defends himself for late hours by telling how Vāsavadattā, daughter of king Śṛiṅgāraśekhara of Kusumapur dreamt of a young man of splendid attractions and would not, therefore, choose any out of the several princes that were assembled at her Svayaṁvara. She has sent her own maid Tamālikā as an emissary to gather news of that young man, who has captured her heart; Kandarpaketu is delighted and makes friendship with Tamālikā. He accompanies her to Vāsavadattā's harem, and to avoid her proposed marriage with Pushpaketu, a Vidyādhara prince, the lovers secretly elope. By means of a magic steed they reach the Vindhya where they fall asleep. As Vāsavadattā awakes and goes out to gather fruits and flowers, she sees two rival Kirāta chiefs with their forces in pursuit of her, but in a fight between themselves they destroy each other. But the sage in whose garden Vāsavadattā has entered is incensed at the havoc caused by the rival armies and curses her to become a life-

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less statue; at her importunities the curse is limited to the day of the casual embrace of her lover. Awakened, the prince finds his sweetheart missing and when in despair he approaches the waters of the sea to give up his life, a heavenly voice assures him of his union with Vāsavadattā. After long wandering, by chance, he happens to pass by a statue and discovering in it some likeness, he embraces it. At his touch, the statue gains animation and in reunion they live in great happiness in Kandarpaketu's capital.

The *Vāsavadattā* is a fine *Kathā*—a story of love and romance, comparable to Bāṇa's *Kādambarī*, with whom he shares all the merits and defects of the prose form. There is fondness for details and descriptions even to the neglect of the main narrative. Gray compares *Vāsavadattā* to 'India's own architecture, where the whole structure is so overlaid with minute detail that the eye forgets the outlines of the building in amazement at the delicate traceries which cover it.'—*Vāsavadattā, Introduction.*

VĀSHKALA-SAṂHITĀ. See *Veda* (*Ṛigveda*).

VASIL'EV, V.P. (1818-1900). A Russian Indologist, whose chief work is: *Buddhizm, ego dogmaty istorija i literatura* (1857; also tr. into German and French); the work is based on Tibetan sources.

VASILKOV, Y.V. A Russian Indologist, who has successfully studied the problems of the *Mahābhārata*; his contributions in this field are: 'Elements of the Oral Poetical Techniques in the *Mahābhārata*' in the 'Literatures of India' (1973) and 'The Origin of the Plot of the *Kairataparva*' in 'The Problems of the History of Languages and Culture of the Peoples of India' (1974). See *Kalyanov.*

VAŚISHṬHA (Vasishṭha). One of the twenty great writers of original Smṛiti (see *Dharmaśāstra*); author also in Sanskrit of *Vaśishṭha-dharma-sūtra.* P.V. Kane tentatively assigns to Vaśishṭha the period 300-100 B.C.

VAŚISHṬHA (fl. 3rd cent.). Supposed author in Sanskrit of *Vaśishṭha-siddhānta* (also called *Vaśishṭha-saṁhitā, Laghu-vaśishṭha-siddhānta*), an astronomical work.

VĀSISHṬHA-DHARMA-SŪTRA. See *Vedāṅga* (Kalpasūtra).

VASTUPĀLA (d. 1242). A Sanskrit poet and patron of learning; he was son of Acharāja (Aśvarāja) and Kumāradevī of an illustrious family of Pattans. He was prime minister of Vīradhavala, Ruler of Dholka; as a warrior his prowess was great and he defended with his army the kingdom. In 1221 he made his memorable pilgrimage to Mount Abu and the temples of that place with the inscriptions in his praise are monuments of his glory and philanthropy; in his *Kīrtikaumudī*, Someśvara describes the life of Vastupāla in all its details. Vastupāla was the author of the poem *Naranārāyaṇānanda* (q.v.); his *Īśvaramanorathamāyā Stotra* is devotional. He was fond of *Sūktis* and many of these are collected in his biographies and in Jalhaṇa's *Sūktimuktāvalī.*

Himself a poet, he appreciated poetic merit in others. He received Harihara at the Court of Dholka in spite of the jealousy of Someśvara. He established three great libraries, where he collected valuable manuscripts; he encouraged good writing and the *Kathāratnasāgara* (15 taraṅgas) of Narachandra Sūri and *Alaṅkāramahōdadhi* (8 Chaps.) of Narendraprabha were the result of his incentive. His learning being of a high order, he is called "the god-son of Sarasvatī," besides the titles *Kavikuñjara* and *Kavichakravartin.* By his patronage he earned the name of Laghu Bhojarāja; several biographies describe his patronage. Among the poets he patronised, were, Someśvara, Arisiṁha, Harihara and Nanaka; Udayaprabha Sūri was

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his religious teacher.

VASUBANDHU (fl. 4th or 5th cent.). A Sanskrit author of *Abhidharma-kośa* (q.v.), who was son of a Brāhmaṇa of Purushapura (Peshawar) and a brother of Asaṅga (q.v.); originally an adherent of Sarvāstivāda school, in the latter part of his life he was converted to the Mahāyāna by his brother Asaṅga. Vasubandhu was author of a large number of treatises, viz., *Parmārtha-saptati*, etc.; among the works commented upon by him, are: *Mahāyāna-sūtras*, *Saddharma-puṇḍarīka*, *Mahāparinirvāṇa sūtra*, etc. See *Iśvarakṛishṇa*.

VĀSUDEVA. A Sanskrit poet, who was son of Ravi and pupil of Bhāratagurū. He composed the *Yudhishṭhira-vijaya* (dealing with the story of Yudhishṭhira up to his coronation in 8 *Āśvāsas*), the *Śaurikathodaya* (narrating the life of Kṛishṇa from birth to the conquest of Bāṇāsura as related in the *Harivaṁśa*) and the *Tripura-dahana* (describing the burning of Tripura by Śiva) (all epics). All these epics corroborate the poet's fondness for *Yamakas* which has led scholars to ascribe to him even the *Nalodaya* (q.v.), attributed to Kālidāsa. The date of his patron Kulaśekhara is not definitely established; some scholars place him in the 9th cent. A.D., while Keith declares this date to be improbable.

VĀSUDEVA (fl. *c.* 1423). A Sanskrit poet, patronised by the famous Mānavikrama of Calicut. In reply to *Kokila-sandeśa*, composed by his friend Uddaṇḍa (q.v.), he composed *Bhṛiṅga-sandeśa* or *Bhramara-dūta* (also on the model of *Meghadūta*), in which the hero conveys his love through a bee to his wife, who was separated from him through the wiles of a Yakshiṇī; it is also said that Uddaṇḍa composed his poem in reply to Vāsudeva's *Bhṛiṅga-sandeśa*. Later on Vāsudeva moved to the court of kings Ravivarmā and Gadāvarmā. His incomplete poem, *Vāsudeva-vijaya* illustrates the grammatical aphorisms of Pāṇini; it was completed by Nārāyaṇa, very likely his sister's son, under the name *Dhātu-kāvya*.

VĀSUDEVA. A Sanskrit court-poet of Ādityavarman (15th cent.), who composed *Rāmakathā*, *Govinda-charita* and many other works.

VĀSUDEVA (fl. 2nd half of 19th cent.). A Sanskrit writer of Kashmir and author of *Chitta-pradīpa*, a work on Vedānta.

VASUDEVA-HIṆḌI. A religious narrative in Prakrit by Dharmadāsa and Saṅghadāsa, composed prior to A.D. 600. It elaborately records the wanderings of Vāsudeva of the *Harivaṁśa* and includes a good deal of extraneous matter in the form of sub-stories, legends and fables. Alsdorff (*Apabhraṁśa Studien*, Leipzig, 1937) has shown that this work contains numerous traces of the influence of the *Bṛihatkathā* of Guṇāḍhya. According to Jacobi, the legend-collection of *Vasudeva-hiṇḍi* would be one of the sources of Hemachandra's work, *Trishashṭi-śalākā-purusha-charita* (q.v.).

VĀSUDEVA PATRO. A poet and physician in the court of Gajapati Jagannātha Nārāyaṇadeva of Khimindi State, Orissa (r. probably 1786-1806), whose *Kavi-chintāmaṇi* in Sanskrit is a large treatise in 24 Kiraṇas and deals particularly with *Kavisamaya* and *Samasyapūrṇa* as also with music in the last three Kiraṇas; his *Rāmachandra-vihāra* is a musical poem.

VĀSUDEVA SĀRVABHAUMA (fl. 15th cent.). A Sanskrit writer on philosophy and author of *Tattva-chintāmaṇi-vyākhyā*, the first great work of the Navadvīpa school, and a comm. on Gaṅgeśa's *Tattva-chintāmaṇi*. He was the preceptor of the great Chaitanya, Raghunātha, Raghunandana and Kṛishṇānanda Āgamavāgīśa (qq.v.).

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VĀSUDEVA ŚĀSTRĪ BAGEWADIKAR. A modern Sanskrit writer, whose *Krānti-yuddha* (1957) in prose commemorates the 1857 struggle for freedom; he wrote also a biography of Lokamānya Tilak.

VĀSUDEVA SHARAṆ AGRAWALA. A modern scholar, whose chief works are: *India As Known to Pāṇini* (1953), *Vāmana-purāṇa: A Study*, *Matsya-purāṇa: A Study*, three cultural commentaries in Hindi on *Harsha-charita*, *Kādambarī* and *Mārkaṇḍeya-purāṇa*. He has also ed. *Kāvya-saṅgraha* (pub. by Sahitya Akademi) and re-edited *Samarāṅgaṇa-sūtradhāra* of Bhoja. In the Vedic field his works are: *Urujyoti* (1953; discussion on Indra, Vṛitra, Agni, etc.), *Veda-vidyā* (exhaustive discussion as in *Urujyoti*), *Sparks From the Vedic Fire* (*Vedaraśmi*—1964; study on Prajāpati, Hiraṇyagarbha, Agni, etc.), *Vision in Long Darkness* (1963; a comprehensive study on Asya Vāmasya Sūkta) and *Vedic Lectures* (2nd ed., 1981). He has written also important papers on the study of Purāṇas, on Jaina and Indian iconography, and on foreign words in Sanskrit literature.

VĀSUDEVA SHASTRĪ ABHYAṄKAR. See *Abhyaṅkar, Vāsudeva Shāstrī.*

VASUGUPTA (fl. 9th cent.). A Sanskrit writer on Śaivism, who was the founder of Kashmirian Spandaśāstra school, to whom god Śiva revealed the *Śivasūtra*, the bedrock on which the edifice of the Trika system stands.

VASUNĀGA. See *Bhīma.*

VASUNANDIN (fl.10th-13th cent.). A Jain Prakrit writer and author of the *Āchāravṛitti.* (q.v.)

VAṬEŚVARA (fl. 9th. cent.). A Sanskrit writer on astronomy and mathematics, who probably belonged to Kāshmir. He is the author of the *Vaṭeśvara-siddhānta* (q.v.); he appears to be Viṭṭeśvara of Alberuni.

VAṬEŚVARA-SIDDHĀNTA. A Sanskrit work on Astronomy in 15 chapters, written by Vaṭeśvara (q.v.).

VATSABHAṬṬI. Sanskrit author of inscription (A.D.473), celebrating the consecration of a Sun-temple at Daśapura (Mandsor), Gwalior, Madhya Pradesh. It provides a positive evidence of the cultivation of the Kāvya style in that early age.

VATSARĀJA. A Sanskrit dramatist, who called himself the minister of Paramārdideva of Kālañjara, who reigned from 1163 to 1203. He was a poet and has to his credit six plays, each representing one rare type of the drama: *Karpūra-charitra*, a Bhāṇa of orthodox type (in which the gambler Karpūraka describes in monologue his revelry, gambling, and love with a courtesan), *Kirātārjunīya*, a Vyāyoga (based on the well-known epic of Bhāravi, in which Sūtradhāra recites the Nāndī verses twice), *Hāsyachūḍāmaṇi*, a Prahasana (in which a preceptor of the Bhāgavata school is ridiculed), *Rukmiṇī-haraṇa*, Ihāmṛiga in 4 Acts (on the forcible carrying away of Rukmiṇī by Kṛishṇa; the action of the play being languid and characters conventional), *Tripuradāha*, a Ḍima, in 4 Acts (treating of the destruction of the capital of Tripurāsura by Śiva), *Samudramanthana*, a Samavakāra in 3 Acts (dealing with the famous legend of the churning of the ocean) and *Rūpakshatkam.*

VĀTSYĀYANA MALLANĀGA. A Sanskrit writer, who wrote upon erotic subjects and is the author of the celebrated *Kāmasūtra* (Art of Love; q.v.). The date of the author is uncertain, but he probably fl. in the 4th or 5th cent. A.D., though some scholars refer him to an even earlier date. He is supposed by some scholars to have belonged to Pāṭaliputra.

VĀTSYĀYANA MALLANĀGA (fl. 4th

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cent.). Known as Pakshila-svāmin Vātsyāyana, he is the author of *Nyāya-bhāshya* (q.v.), the earliest exposition of the *Nyāya-sūtra* (q.v.). See *Uddyotkara.*

VAṬṬAKERA (fl. early centuries of Christian Era). A Digambara Jaina Prakrit author of *Mūlāchāra* (q.v.), dealing with the rules of conduct of the Jaina monks.

VAVAHĀRA. See *Chheya-sutta.*

VAVROUS, PETR (1949-). A Czech Indologist, whose special study is on the development of old Indian philology and comparative linguistics.

VAVROUSKOVA, STANISLAVA (1949-). A Czech Indologist, who has tr. from the original Sanskrit into Czech selections from *Śuka-saptati* (1974) and *Vikrama-charita* (1978).

VĀYU-(ŚIVA-)PURĀṆA. See *Purāṇa.*

VEDA. The oldest books of the Indo-Aryans (written in Sanskrit), the fountain-head of Indian literature and the most ancient monument of Indo-European literature. The word 'Veda' (from the root *vid* 'to know') means 'knowledge'. According to the strict orthodox faith of the Hindus, the Vedas are—a *paurusheya*, 'not human compositions', being supposed to have been directly revealed by the Supreme Being, Brahman, and are called '*Śruti*', i.e. 'What is heard or revealed' as distinguished from 'Smṛiti'; and the several sages, to whom the hymns of the Vedas are ascribed, are, therefore, called *Drashṭāraḥ* 'seers' and not *Srashṭāraḥ* 'composers'.

The Vedas, four in number, are: *Ṛigveda, Yajurveda, Sāmaveda* and *Atharvaveda*, revealed respectively to the sages, Agni, Vāyu, Āditya and Aṅgiras. However, what is now called 'Veda' or 'Vedic literature', consists of three different classes of literary works—Saṁhitās, Brāhmaṇas, Āraṇyakas and Upanishads (qq.v.), but the term 'Mantra' is often restricted to the first class, i.e. Saṁhitās. There is another class of works, called Vedāṅgas, which has the closest connection with the Vedic literature; the Vedāṅgas (q.v.) include, besides the works on ritual, a number of works on phonetics, grammar, etymology, metrics and astronomy.

Not a single work of the Vedic period can be accurately dated; the three sources of information, viz., archaeological, geological and astronomical, do not help in ascertaining the Vedic age. Of the internal historical facts, mention of the Vedic gods in cuneiform inscriptions and the relationship of Vedic antiquity to the Aryan or Indo-Iranian and Indo-European period is also uncertain. A comparison of the language of the Veda with that of the *Zend Avesta* or with the Classical Sanskrit does not yield any positive results. The surest evidence in this respect is still the fact that Mahāvīra and the Buddha presuppose the entire Veda as a literature to all intents and purposes complete. Thus the end of the Veda must be earlier than the seventh or sixth cent. B.C., but some scholars are of the opinion that the earliest parts of the Veda came into being as earlier as 6,000 B.C. Winternitz is of the view that 'we shall have to date the beginning of this development about 2000 or 2500 B.C. and the end of it between 750 and 500 B.C.'

The Saṁhitās are collections or compilations of hymns, prayers, benedictions, sacrificial formulae, litanies, etc. There are four Saṁhitās belonging to the four Vedas, though many Śākhās or slightly diverging recensions of one and the same Saṁhitā, handed down by word of mouth in different Vedic schools must have been in existence. It may be remembered that the *Ṛigveda* is neither an historical nor an heroic poem, but mainly a collection (*saṁhitā*) of hymns; naturally it is poor in historical data. The *Sāmaveda*, mostly taken from the *Ṛigveda*, hardly counts

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at all as an independent text. The Saṁhitā of *Yajurveda*, if the Brāhmaṇa portions of the Black *Yajurveda* are left out of account, are nothing but collections of short formulae used by a certain class of priests at the Yajñas. For the history of the Indian people of the Vedic age, the *Atharvaveda* is certainly the most important and interesting of the four Saṁhitās The total number of mantras in all the four Vedas is taken to be 20,389, though this number varies slightly according to diverging recensions of the Vedas.

(*i*) *Ṛigveda-saṁhitā* : Of the four Saṁhitās, the *Ṛigveda-saṁhitā* is the oldest one and is the most important. Of the 21 recensions of this *Saṁhitā*, that were known at one time, only one, namely the *Śākala* recension, consisting of 1,017 hymns (sūktas) of very unequal length, has come down to us apparently complete, and it is the *Śākala* recension that is meant when one speaks of the *Ṛigveda*, though there are parts of two other recensions of the *Ṛigveda*, namely, the Vālakhilya (11 hymns, placed in the middle or at the end of the eighth Maṇḍala of the *Śākala* recension) and the Bāshkala (36 hymns in the Aundh edition of the *Ṛigveda*, the so-called Khila-sūktas, inserted at various places in the *Śākala* text).

The sūktas are arranged in eight Ashṭakas, each Ashṭaka, consisting of eight Adhyāyas or Chapters; these 64 Chapters are again divided into Vargas and these further into Ṛiks. By another arrangement, which is more popular, the sūktas are grouped into Maṇḍalas, which are ten in number; these maṇḍalas consist of sūktas, each sūkta having varying number of mantras. The total number of mantras in the *Ṛigveda* including those of the 11 Vālakhilya sūktas is 10,552, while the total number of sūktās is 1028.

Maṇḍalas II to VII are known as the 'Family Books', for each is ascribed to a particular family of seers, viz., II to Gṛitsamada, III Viśvāmitrā, IV Gautama, V Atri, VI Bhāradvāja, V and VII to Vasishṭha. The hymns of these family Maṇḍalas are often composed of tristichs (ṭrichas)—evidently because in ritual, as a rule, groups of three verses, and not whole hymns or single verses, are used. Maṇḍala VIII is known as the Pragāthā-maṇḍala, for the verses in mixed metres known as Prāgāthas, indispensable for the Udgātṛi-ritual, are drawn mostly from this Maṇḍala. Maṇḍala IX is most pronouncedly a ritual Maṇḍala, for in it were collected all the hymns addressed to Soma Pavamāna, which were originally included in the other Maṇḍalas. The first Maṇḍala is in two parts: the first 50 hymns have the Kāṇvas as authors, arranged like the 8th Maṇḍala, but the rest are arranged in the manner of the hymns of the family Maṇḍalas. Maṇḍala X is often Atharvanic in character and is considered by some scholars a later addition. The Anukramaṇis (Vedic Indices) give the names or the seers of every single sūkta of Maṇḍalas I, IX and X; this list contains the names of women also. Some of the sūktas have narrative dialogue (notably between Purūravas and Urvaśī), basis of later drama. Among the four didactic sūktas, the most remarkable is 'The Gambler's Lament'. There are prayers for cattle and horses; certain sūktas refer to incest, sedution, conjugal unfaithfulness, forced abortions, deception, theft and robbery.

The most ingenious devices were adopted to guard the *Ṛigveda-saṁhitā* from corruption by the formation of Padapāṭha, Kramapāṭha, Jaṭāpāṭha and Ghanapāṭha. The language is in the earliest stage of that literary language of which, the latest stage (Classical Sanskrit) was fixed by the grammar of Pāṇini (q.v.). Metrical skill of a high order and command of language mark the diction of the hymns, which is on the whole, simple and natural. 'As works of art, the hymns deserve a prominent place in the world literature.'

The gods usually stated are 33 in number, excluding hosts of lesser deities like the Maruts; in appearance, they are conceived as

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human. The principal celestial gods are Dyaus, Varuṇa, Mitra, Sūrya, Sāvitṛi, Pūshan, the Aśvins, and the principal goddesses are Ushas (Dawn) and Rātri (Night). The chief atmospheric gods are Indra, Apāmnapāt, Rudra, the Maruts, Vāyu, Parjanya, and Āpas; the terrestrial deities are Pṛithvī, Agni and Soma.

The *Ṛigveda* is the foundation of the other Vedas: a good number of verses of the *Yajurveda* are derived from it, all but 75 stanzas of the *Sāmaveda* are taken from Maṇḍalas VIII and IX of it, about one-seventh of the material of the first nineteen of the twenty Kāṇḍas of the *Atharvaveda* is drawn from the *Ṛigveda*, where Ṛik-mantras often appear with significant variants, while the 20th Kāṇḍa consists mostly of mantras drawn from the *Ṛigveda*, which appear without a single variant reading; thus roughly one-fifth of the material or some 1,200 mantras of the *Atharvaveda* are taken from the *Ṛigveda*.

(*ii*) *Yajurveda-saṁhitā* : A ritual Veda, which is essentially a guide book for the Adhvaryu priests; the principal subject-matter of this Veda is various Śrauta Yajñas—when, how and by whom these should be performed. The total number of mantras in this Veda is 1975.

Of the 101 schools of the *Adhvaryu-veda* mentioned in the *Mahābhāshya* of Patañjali, the Saṁhitās of only four (*Kāṭhaka*, *Kapishṭhala*, *Maitrāyaṇī* and *Taittirīya*) of the *Kṛishṇa* (Black or Unarranged) and one (*Vājasaneyi*) of the Śukla (White, or well-arranged) *Yajurveda* are known. The former are made of sacrificial formulae (*yajus*) and the verses or prayers (both designated as Mantras) mixed up with the Brāhmaṇa (or theological discussion) on the sacrificial rites described; in the latter, the mantras are carefully separated from the Brāhmaṇas, which are all relegated to a distinct Brāhmaṇa-work, named the *Śatapatha*.

The *Vājasaneyi-saṁhitā* (existing in two versions: Kāṇva and Mādhyandina) consists of 40 sections, the first 25 containing the prayers for the most important sacrifices. Sections I and II deal with prayer to the New and Full Moon sacrifices and oblations to the Fathers (Piṇḍapitṛi-yajña) belonging to them, while Section III contains the prayers to daily fire cult (Agnihotra) and seasons (Chaturmāsya). Sections IV to VIII deal with Soma and other sacrifices; IX and X those for Vājapeya or, 'Drink of Strength' and Rājasūya or 'King's Coronation', two variations of the Soma sacrifice; XI to XVIII give formulae for the construction of fire altars, made of 10,800 bricks laid in various order; XIX to XXI give the prayers for the Sautrāmaṇī sacrifices (to expiate the sin of excessive indulgence in Soma) to Aśvins, Sarasvatī, Indra, etc.; XXII to XXV contain the fomulae for the Aśvamedha; XXVI to XXIX are Khilas and contain supplementary formulae for the sacrifices already dealt with; XXX treats of the Purushamedha; XXXI contains a version of the Purusha-sūkta of the *Ṛigveda*; XXXII refers to the secret doctrine (Upanishad) of the Purushamedha; the prayers of sections XXXIII to XXXIV are to be employed at the so-called Sarvamedha 'All-sacrifice' for universal prosperity; XXXV refers to funeral prayers; XXXVI to XXXIX contain prayers to be used at the Pravargya ceremony, preliminary to the Soma sacrifice, and XL contains the secret doctrine of God, the *Īśa-upanishad*; some scholars regard sections XXVI-XL as Khila or supplementary. The Black *Yajurveda* is the same for the first half.

(*iii*) *Sāmaveda-saṁhitā* : This is the song book of the Udgātṛi and his assistants; the word 'saman' implies melodies and the oldest of the sāmans were probably popular melodies. Of the traditional 1000 recensions, only three have come down to us: that of the *Rānāyaṇīyas*, that of the *Jaiminīyas*, and the best-known of all, that of the *Kauthumas*. The *Sāmaveda* comprises 1875 mantras, most of them taken from the *Ṛigveda*; there are,

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however, some divergent readings in the *Sāmaveda*. The *Sāmaveda* is chiefly divided into two parts—*Pūrva-ārchika* and *Uttara-ārchika*; the emotional melody is prescribed for the former part and singing at sacrifices for the latter. The *Pūrva-ārchika* consists of four kāṇḍas: Āgneya, Aindra, Pavamāna and Āraṇya and comprises stanzas (addressed to Agni, Indra and Soma Pavamāna) wherefrom melody or tune proceeds, while the *Uttara-ārchika* contains Sāmans or chants, i.e., songs which are to be sung. According to the Brāhmaṇical law books, the recitation of the *Ṛigveda* and the *Yajurveda* must be interrupted as soon as the sound of a Sāman it heard.

The *Sāmaveda* is important for the history of Indian music as it is in this Veda that the seven basic notes of Indian songs originated.

(*iv*) *Atharvaveda-saṁhitā* : The oldest name of the *Atharvaveda* is *adharvāṅgirasaḥ*, a compound form of the names of two semi-mythic families of priests, the Atharvans and Aṅgirases. In addition to this name, there are two other names, practically restricted to the ritual texts of the Veda: *bhṛigvaṅgirasaḥ*, that is, Bhṛigus and Aṅgirases, in which the Bhṛigus, another ancient family of fire-priests, take the place of the Atharvans, and *Brahmaveda*, or holy religion in general.

Out of the nine recensions supposed to have existed, only two---- the *Paippalāda* (or Kashmirian), unaccented and inaccurate (recently published) and the *Śāunakīya*—have come down to us; it is the latter that is usually meant when the *Atharvaveda* is mentioned in ancient or modern literature, but the initial verse of the *Atharvaveda* as quoted by Patañjali as also in the *Gopatha-brāhmaṇa* is not the opening verse of the *Śaunakīya* recension, but of the *Paippalāda* text. The *Śaunakīya* consists of 20 books containing in all 731 sūktas comprising 5,987 mantras. Interspersed in several of the books are pieces of varying length, consisting of curious cosmological and mystico-theological speculations which are not without interest as containing the germs of religious and philosophical doctrines afterwards fully developed in the Brāhmaṇas and Upanishads. In Books I—XIII the contents are of the most heterogeneous description with no attempt at any kind of systematic arrangement of subjects. They consist principally of prayers, formulae and charms for protection against evil spirits, diseases, snakes and other noxious creatures, of benedictions, and imprecations, prayers for children and long life, for general and special protection and prosperity, together with formulae to be employed in all kinds of domestic occurrences. In Books XIV—XVIII, the subjects are systematically arranged—Bk. XIV treating of marriage ceremonies, XV of the glorification of the Vrātya or religious wandering mendicant; Bks. XVII and XVII of certain conjurations; Bk. XVIII of funeral rites, while Book XIX contains somewhat miscellaneous collection of supplementary hymns. Book XX consists—with the exception of what is called the Kuntāpa Section, comprising hymns 1271-36—of pieces addressed to Indra and taken entirely from the *Ṛigveda*; Winternitz places this Veda before the *Sāmaveda* and the *Yajurveda*.

From the comms. made by Indian and Western scholars on the Vedas, it would appear that there are various schools of Vedic interpretation, such as the ritualistic, the euhemeristic, the comparative historical, the astronomical, the biological and that of Dayānanda Sarasvatī (q.v.) and his followers. Schools of Vedic interpretation, however, had existed even before the days of Yāska, who in his *Nirukta*, has mentioned some of them, stating how one and the same Ṛigvedic stanza had been interpreted by followers of different schools of thought.

VEDA (fl. early 17th cent.). Court-poet of Shāhjī (father of Śivājī), who was known as Makarandabhūpa. A tutor to the king's son Śambhū (elder brother of Śivājī), he is author

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in Sanskrit of *Sangīta-makaranda* (other than that attributed to Nārada), a work on music.

VEDAGARBHA PADMANĀBHĀCHĀRYA (fl. 18th cent.). A Sanskrit scholar of Dvaita school and author of *Madhva-siddhānta-sāra*, a compendium of Madhva philosophy.

VED GHAI (1933-). A Sanskrit scholar of Jammu; her chief works are: *Nīlamata-purāṇa: A Critical Study* (1968) and *Nīlamata-purāṇa* (ed. of text and tr. in English; 1973).

VEDAKAVI (fl. 18th cent.). A Sanskrit writer and author of *Vidyā-pariṇaya*, an allegorical drama, advocating the marriage of *Vidyā* (spiritual wisdom) and *Jīvātmā* (individual soul). The play was attributed to the author's patron, Ānandarāo Peshwā, minister of Sarphojī and Tukojī, kings of Tanjore in the 18th century. Vedakavi wrote also *Jīvānanda-nāṭaka*, a play of similar import.

VEDĀNANDA, SVĀMĪ (d. 1956). A Vedic scholar, whose chief works in Hindi are: *Svādhyāya-sandoha*, *Svādhyāya-sumana*, *Svādhyāya-saṅgraha* and *Vedāmṛita* (revised ed. jointly with Sātavalekar); he is the founder in 1941 of Virajānanda Vaidika Sansthāna, Ghāziabād.

VEDĀNANDA VEDAVĀGĪŚA. A modern Sanskrit scholar of Jhajjar, Rohtak, whose chief works are: *Gītā Viveka* (a Sanskrit comm. on the *Bhagavadgītā*) and a comm. in Hindi on *Īśopanishad*.

VEDĀṄGA. Limbs or supplementary sciences of the Veda, written in Sanskrit, for proper understanding, recitation and sacrificial use of the Vedic texts, they are works of human authorship and do not form part of Vedic literature but have the closest associations with it. The beginning of the Vedāṅgas can be traced back to the period of the Brāhmaṇas which occassionally deal with etymology, grammar and astronomy along with the ritual. The *Muṇḍaka-upanishad* (I.45) gives the list of *Vedāṅgas*: (1) *Śikshā* (phonetics), (2) *Kalpa* (ritual), (3) *Vyākaraṇa* (grammar), (4) *Nirukta* (etymology), (5) *Chhandas* (metrics) and (6) *Jyotisha* (astronomy). Later, separate schools within the older Vedic schools sprang up for each of the Vedāṅgas; 'Manuals' or Sūtras were composed in a peculiar prose style meant for memorization and for understanding the oral explanations given by a teacher, but it does not mean that all the Vedāṅgas have come to us only in the sūtra style. Details of the Vedāṅgas, six in number, are given below:—

1. *Sikshā* : The first place in the Vedāṅgas is given to Śikshā or the science of phonetics. Literally, 'śikshā' means instruction, and then specially such instruction as is imparted for the correct pronunciation, accentuation, etc. of the Vedic texts, as also for correct recitation of *mantras* at the time of *Yajñas*. In the *Taittirīya-upanishad* (I.2.), the functions of *Śikshā* are shown as teaching of letters, accents, quantity (of syllables), stress, melody, and combination of words in continuous recitation.

The oldest text books dealing with *Śikshā* are the Prātiśākhyas (q.v.), which, as their name suggests, belonged to every *Śākhā* or recension of a Vedic Saṁhitā. Thus there is a *Ṛigveda-prātiśākhya* ascribed to Śaunaka (perhaps a later revision in verse form of an earlier Sūtra text, which is in three books; it was later epitomised in a short treatise *Upalekha*), a *Taittirīya-prātiśākhya-sūtra*, ascribed to twenty authors, a *Vājasaneyi-prātiśākhya-sūtra*, ascribed to Kātyāyana (both belonging to *Yajurveda*), and an *Atharvaveda-prātiśākhya-sūtra*, supposed to belong to the school of Śaunakas and is in four chapters dealing with grammar more than the other works. The *Pañchavidha-sūtra* shows the manner in which the Sāmans are to be sung at the time of a *Yajña*, and the *Pushpa-sūtra*, a kind of Prātiśākhya, is meant for the Uttaragāṇa of the *Sāmaveda*. The Prātiśākhyas,

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which have fixed the manner of the Saṁhitā recitation, have helped in the accurate preservation of these texts even to the detail of a syllable; they are also helpful for the history of grammatical studies in India.

Of later origin and of much less importance are some short treatises on phonetics ascribed to Bhāradvāja, Vyāsa, Vasishṭha, and Yājñavalkya. The *Vyāsa-śikshā*, which is directly connected with the *Taittirīya-prātiśākhya* is comparatively older than the other works of similar nature. The *Pāṇinīya-śikshā* may be old in its contents, though its present form is rather late. See *Śikshā*.

Then there are *Anukramaṇis* (q.v.) or 'lists' or 'catalogues', closely related to the Vedāṅga literature. To Śaunaka are ascribed the catalogues of the *Ṛigveda* hymns as well as of their *Ṛishis*, their metre, and their deities. The *Sarvānukramaṇi* of Kātyāyana is a work in the Sūtra form giving for the *Ṛigveda* the first words of every hymn, the number of verses, the name and the family of the hymn's Ṛishi, the deities, and the metre. The *Bṛihad-devatā* (q.v.) ascribed to Śaunaka, gives not only a catalogue of the gods of the *Ṛigveda*, but also myths and legends connected with these deities. The *Ṛigvidhāna*, again ascribed to Śaunaka, gives in a form similar to that of the *Bṛihad-devatā* the magic power that one can obtain by reciting the hymns or the verses of the *Ṛigveda*.

2. *Kalpasūtras* (rituals): The need for compiling the rules for the sacrificial ritual in a shorter, more managable and connected form for the practical purposes of priests, gave birth to Kalpasūtra. The Kalpasūtras are divided chiefly into the following Sūtras :-

(*i*) *Śrauta-sūtra* : These deal with the Vedic (*Śruti*) Yajñas and hence treat of the establishment of the sacrificial fires, the Agnihotra, Amāvasya and Pūrṇamāsī Yajñas, Chaturmāsya *Yajñas*, Soma Yajña with its many variations, like the Agnishṭoma and the *agnichayana* (piling of the fire-altar). They are the most important source for the understanding of the Indian sacrifice-cult. The important Śrauta-sūtras are the *Āpastamba-śrauta-sūtra*, *Baudhāyana-śrauta-sūtra* and *Mānava-śrauta-sūtra*, belonging to Black *Yajurveda* (the first two belonging to the Khāṇḍikīya school of the Taittirīya-śākhā); the *Kātyāyana-śrauta-sūtra* belonging to the White *Yajurveda*; *the* Āśvalāyana-śrauta-sūtra and *Śāṅkhāyana-śrauta-sūtra*, belonging to the *Ṛigveda* (the former affiliated to its Śākala-śakhā, while the latter probably to its *Bāshkala-śākhā*); the *Lāṭyāyana-śrauta-sūtra*, *Drāhyāyana-śrauta-sūtra* and *Jaiminīya-śrauta-sūtra* belonging to *Sāmaveda* (the first affiliated to its *Kauthumas-śākhā* and the second to its *Rāṇāyanīya-śākhā*); and the *Vaitāna-śrauta-sūtra*, belonging to the *Atharvaveda* (its 20th Kāṇḍa). The *śrauta-sūtra* of Bhāradvāja and Satyāshāḍha Hiraṇyakeśin are in close relation with the school of Āpastamba, the latter being a particular recension of *Āpastamba-śrauta-sūtra*.

(*ii*) *Śulva-sūtra* : These are supplements to the *Śrauta-sūtras* and are the oldest works on Indian mathematics, showing quite an advanced knowledge of geometry. The term 'Śulva' means a 'measuring-string'; hence the sūtras treat of rules of mensuration and geometry which are required for the construction of the place of sacrifice and fire-altars. Of the Śulva-sūtras, *Baudhāyana-śulva-sūtra* (q.v.; of Black *Yajurveda*) is the oldest and the largest, wherein are mentioned the construction of 17 different kinds of fire-altars, even made of bricks. The other Śulva-sūtras are: *Āpastamba-śulva-sūtra* and *Mānava-śulva-sūtra* (both of Black *Yajurveda*) and *Kātyāyana-śulva-sūtra* (of White *Yajurveda*).

(*iii*) *Gṛihya-sūtra* : These deal with sacraments (*Saṁskāras*) and other rites meant for house-holders. There are rules concerning the 40 sacraments, of which the first 18 (from conception to marriage) are called bodily sacraments. The chief ceremony in boyhood is the *Upanayana*, or introduction of the pupil to the teacher. The *Gṛihya-sūtras* also treat of

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the five-fold daily sacrifices (*Pañcha-mahā-yajña*) of the householder, the duties of the student life (*Brahmacharya*), of the forest life (*Vānaprastha*), and of the renunciation (*sannyāsa*). The *Gṛihya-sūtras* of Āpastamba, Baudhāyana, Mānava, Kāṭhaka and Laugākshi (of Black *Yajurveda*), Pāraskara (of White *Yajurveda*), Āśvalāyana, Śāṅkhāyana and Kaushītaki (of *Ṛigveda*), Jaimini, Gobhila, Drāhyāyaṇa and Khādira (of *Sāmaveda*) and *Kauśika-sūtra* (of *Atharvaveda*), of Bhāradvāja and Satyāshāḍha Hiraṇyakeśin (in close relation with Āpastamba), of Gautama and Aṅgiras are well-known. As the domestic ritual is not dealt with in the Brāhmaṇas, the *Gṛihya-sūtras* are dependent on popular tradition alone and are a mine of information regarding genuinely popular customs and usages. The *Gṛihya-sūtras* are followed by the *Śrāddha-kalpas* and *Pitṛimedha-sūtras*, which contain rules for the Śrāddhas and the ancestral sacrifices. The important texts belonging to Śrāddha type are the *Mānava-Śrāddha-kalpa* and those belonging to Śaunaka, Paippalāda, Kātyāyana and Gautama; the Pitṛimedha-sūtras are those of Baudhāyana, Hiraṇyakeśin and Gautama.

(iv) *Dharma-sūtras* : As continuation of the *Gṛihya-sūtras*, these, like those of Manu and others deal with Dharma or right, duty and law derived from religion, custom and usage. Thus there are both religious and secular laws governing the duties of four castes, four stages of life (āśramas), and of the king and ruler. The laws of public administration include the systems of taxes and revenues, the machinery of government; the court of justice, the method of punishment, etc. Written in prose, at times interspersed with verses, the major Dharmasūtra treatises are those of attributed to Āpastamba and Baudhāyana (affiliated to Black *Yajurveda*), Satyāshāḍha Hiraṇyakeśin (in close relation with Āpastamba), Gautama, Vasishṭha, Vaikhānasa and Vishṇu. Dharma-sūtra passages of a number of other writers are quoted in later Smṛiti digests and commentaries.

It is very difficult to assign any precise date to the Kalpa-sūtra texts but they may be roughly placed between the 8th and 3rd cent. B.C.; to the post-Vedic literature belong the Pariśishṭhas.

3. *Vyākaraṇa* : The sole purpose of works on grammar is to follow the meaning of the Vedic Saṁhitās correctly. The only representative work that has come down to us of this *Vedāṅga* is the *Ashṭādhyāyī* (q.v.) of Pāṇini, which belongs to a later period. The earlier exegetical works in this field are not extant; the *Uṇādisūtras* (teaching the formation of nouns from roots) and *Phiṭsūtras* (dealing with accent) are the representative of the earlier treatises in the field of grammar before Pāṇini.

4. *Nirukta* (or etymology) : There have been *Nighaṇṭus* or lists of rare and obscure words occurring in the Vedic hymns, which were composed by the descendants of ancient sages for the easier understanding of the Vedic texts. Yāska's *Nirukta* (q.v.) is a comm. on such lists; Yāska certainly had forerunners in this field, but none of their works is extant. Corresponding to the three-fold division of the contents of the *Nighaṇṭus*, there are three sections in the *Nirukta* called *Nighaṇṭuka-kāṇḍa* (consisting of three lists in which Vedic words are collected under certain main idea), *Naigama-kāṇḍa* or *Aikapadika* (containing a list of ambiguous and particularly difficult words of the Vedas) and *Daivata-kāṇḍa* (classification of deities according to the three regions of earth, sky and heaven). Yāska's work is divided into 12 Books: Bk. I treats of principles of grammar and exegesis, Bks. II and III elucidate synonyms, Bks. IV-VI comment on the difficult words and Bks. VII-XII are on Vedic gods.

5. *Chhandas* (metrics) : The Vedic Saṁhitās are composed in metres and as such a knowledge of metres is desirable for their correct reading; hence works on metres were composed. The literature comprising this *Vedāṅga* is equally meagre. The *Nidānasūtra* (ascribed

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to Patañjali by some ancient teachers) in ten Prapāṭhakas belongs to the *Sāmaveda* and deals with metre as also with the component parts of the *Sāmaveda*. Piṅgala's *Chhandaḥ-sūtra* (q.v.) is regarded by the indigenous tradition as a *Vedāṅga* of the *Ṛigveda*, and *Yajurveda*, but it is a late work belonging to the early post-Vedic period, since it deals with the Vedic as well as non-Vedic metres.

6. *Jyotisha* : It relates to the compiling of a calendar fixing the days and hours suitable for the Vedic Yajñas. The only available *Jyotisha-vedāṅga*, the first compilation on astronomy, attributed to the sage Lagadha (fl. 3rd cent. B.C. or 5th cent. A.D.), but it appears to be a later work of post-Vedic age. There are, however, two recensions of *Jyotisha-vedāṅga*—one belonging to the *Ṛigveda* (*Ṛig-jyotisha*) containing 36 verses, the other belonging to *Yajurveda* (*Yajur-jyotisha*) consisting of 43 verses. The work generally deals with the position of the sun, the moon, solstices, zodiac, 27 planets and the new and full moon, etc. Earlier works of this *Vedāṅga* are not extant and thus at present the only source is the Vedic Saṁhitās, and the Brāhmaṇas, particularly of the *Yajurveda*, from which we may derive our knowledge about Vedic astronomy.

VEDĀṄGA RĀYA (fl. 17th cent.). A Sanskrit author of an astronomical work, *Parasīka-prakāśa*.

VEDĀṄGA-JYOTISHA. A Sanskrit work on astronomy by Lagadha (q.v.), which is available in two recensions, viz., *Ṛig-jyotisha* and *Yajur-jyotisha*. It appears to be the first compilation on astronomy. See *Vedāṅga*.

VEDĀNTADEŚIKA. See *Venkaṭanātha*.

VEDĀNTADEŚIKA. Supposed author in Sanskrit of *Bhūgola-nirṇaya-savyākhyāna*; his date is uncertain.

VEDĀNTA-DĪPA. A Sanskrit work on Vedānta philosophy by Rāmānuja (q.v.), in which is summarised his *Śrībhāshya* (q.v.).

VEDĀNTA-KALPATARU-PARIMALA. A Sanskrit comm. by Appayya Dīkshita (q.v.) on Amalānanda's *Vedānta-kalpataru*.

VEDĀNTA-PARIBHĀSHĀ. A well-known Sanskrit manual of Advaita logic and metaphysics in 8 chapters, by Dharmarāja (q.v.). The important problems, e.g., nature of *pramāṇas*, relation of Brahman, Īśvara and Jīva, relation of Māyā and Avidyā, salvation, and the way to its attainment, are discussed in the work with great skill.

VEDĀNTA-PĀRIJĀTA-SAURABHA. A Sanskrit comm. by Nimbārka (q.v.) on *Brahma-sūtra* (q.v.).

VEDĀNTA-SĀRA. A Sanskrit work on Vedānta philosophy by Rāmānuja (q.v.), which gives a summary of his doctrine called *Viśishṭā-dvaitavāda*.

VEDĀNTA-SŪTRA. Same as *Brahma-sūtra* (q.v.).

VEDĀNTA-VILĀSA. See *Varadāchārya*.

VEDĀRTHA-PRAKĀŚA. A celebrated Sanskrit comm. by Sāyaṇa (q.v.) on the *Ṛigveda-saṁhitā* (q.v.), in which is given the prose-order of the stanzas with synonyms of the respective words and are discussed the grammatical formations and the connected rules of accentuation.

VEDĀRTHA-SAṄGRAHA. A Sanskrit work on Vedānta philosophy by Rāmānuja (q.v.), in which is assailed the illusion-theory of Śaṅkarāchārya (q.v.).

VEDAVYĀSA. Same as Vyāsa (q.v.).

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VEDEHA, THERA (fl. 13th cent.). A Pali scholar, who corrected the script of *Rasavāhinī* (q.v.). He is also the author of the *Samanta-kūṭavaṇṇanā*, a description of the Adam's Peak.

VEDIC BIBLIOGRAPHY. See *Dāṇḍekar, R.N.*

VEKERDI, JÓZSEF. A modern Hungarian Indologist, who has tr. into Hungarian: 'Selected Works of Kālidāsa' (Budapest, 1961), 'Sāvitrī, Praise of Womanly Faithfulness : Four Ancient Indian Legends' (1962), 'Twentyfive Tales of the Corpse Demon' (Budapest, 1963), 'Selections from Mahābhārata' (1964) and 'Mahābhārata' (Budapest, 1965).

VELANKAR, HARI DĀMODARA. A modern scholar, whose chief works are: *Jinaratna-kośa* (Poona, 1944; an alphabetical register of Jaina works and authors), ed. of *Vṛitta-jāti-samuchchaya* of Virahāṅka, ed. of *Gāthā-lakshaṇa* of Nanditāḍhya and ed. of *Svoyambhū-chhandas*, all Prakrit works on metrics, ed. of *Chhandonuśāsana* of Hemachandra (Bombay, 1961; an important work on Prakrit and Apabhraṁśa metres) and the Sahitya Akademi ed. of *Vikramorvaśīya* (1961; useful also for Prakrit and Apabhraṁśa studies). His *Ṛiksūktavaijayantī* is a collection of important sūktas of *Ṛigveda*, with Hindi tr. and notes, while he tr. into English the 2nd and 7th Maṇḍalas of the *Ṛigveda* (1963). In the critical ed. of the *Mahābhārata*, pub. by the Bhandārkar Oriental Research Institute, he ed. the *Sauptikaparva*. He compiled also: *A Descriptive Catalogue of Sanskrit and Prakrit Manuscripts in the Library of the Bombay Branch of the Royal Asiatic Society, Vols. III-IV, Jain and Vernacular Literatures* (Bombay, 1930).

VELANKAR, S.B. (1915-). A Sanskrit poet and dramatist, whose *Javāhara-chintam* (1966) touches on the highlights of Nehru's life and his thoughts and ideas; the 945 verses here are in a new metre devised by the author. Most of his plays were written for the Radio; his *Kālidāsa-charita* (1961) and *Meghadūtottara* (an opera) were written for the Kālidāsa festival. His plays : *Raṇaśrīangaḥ* (containing three radio plays: *Kālindī*, *Kailāsakampaḥ* and *Svātantraya-lakshmī*), *Pūrṇāhūti* and *Durgāvatī* (1965) deal with the Chinese aggression on India; his *Jayamaṅgala* is a tr. from the poetry of Marathi poet Yaśvanta. His latest Sanskrit drama is *Śrī-Lokamānya Smṛiti*.

VAN VELTHEIM, M. A modern Belgian Indologist, whose chief work is: *Le traite de la descente dans la profonde loi* (*Abhidharmavatāra-śāstra*; 1977).

VEMABHŪPĀLA. A king of Koṇḍaviḍu (r. *c.* 1402-20), also called Vīranārāyaṇa or Peda Komaṭi Vema Reḍḍi, who was an author and patron of learning. He patronized Śrīnātha and Vāmana Bhaṭṭa Bāṇa and was the hero of *Vemabhūpāla-charita* (q.v.). The king is the author in Sanskrit of *Sāhitya-chintāmaṇi* or *Sāhitya-chūḍāmaṇi* (on poetics, dealing with Dhvani, Śabdārtha, Dhvani-bheda, Guṇībhūtavyāṅgya, Dosha, Guṇa and Alaṅkāra in 7 Chapters) and *Saṅgīta-chūḍāmaṇi* (on music).

VEMABHŪPĀLA-CHARITA. A Sanskrit work on the style of Bāṇa's *Harsha-charita*, by Vāmana Bhaṭṭa Bāṇa (q.v.), which celebrates the Reddi ruler, Vemabhūpāla or Vīranārāyaṇa of Koṇḍaviḍu (*c.* 1402-20). The genealogy of the king is given from king Prolla, whose adventures culminate in his romantic marriage with princess Anantā, daughter of king Vikramasiṁha in Dakshināpatha. Vemabhūpāla was the grandson of Mācha, one of the five sons of Prolla; Vema's expeditions in different quarters are then described.

VEṆĪSAṀHĀRA. A Sanskrit Nāṭaka in six

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Acts by Bhaṭṭa Nārāyaṇa (q.v.), which describes Bhīma's fulfilling the vow of avenging the insults heaped upon Draupadī by Duryodhana.

Act I reveals Bhīma's bitter anger by declaring that he will break with Yudhishṭhira if the peace be made with the Kauravas (for which Kṛishṇa has been sent as an envoy), before the insult to Draupadī has been fully avenged; Kṛishṇa returns unsuccessful in making peace. In Act II, Duryodhana's wife, Bhānumatī relates an ominous dream; an ichneumon has slain a hundred serpents (representing all the Kaurava brothers). Duryodhana at first suspicious of betrayal, inclines to fear but gloates over the insults heaped on Draupadī and mounts his chariot for the battle. Act III shows Droṇa's death at the hands of Dhṛishṭadyumna, when he lets fall his arms, deceived by the false news of his son's death. Aśvatthāmā accuses Duryodhana of partiality, and will fight no more. In Act IV, Duryodhana is shown wounded; recovering, he learns of Duḥśāsana's death and other losses; Duryodhana makes ready for battle; his aged parents, Dhṛitarāshṭra and Gāndhārī, with Sañjaya advise him to make peace. Act V shows Duryodhana ready to go to the battlefield on hearing of Karṇa's death, unaided; Arjuna and Bhīma appear; Bhīma insists on their saluting with insults their aged uncle; Duryodhana reproves them, but Arjuna insists that it is just retribution for the acquiescence of the aged king in Draupadī's ill treatment; Yudhishṭhira's messengers take them away. In Act VI, a report comes to Yudhishṭhira and Draupadī of Duryodhana's death at Bhīma's hands. Draupadī binds up at last her veṇī (locks); Arjuna and Vāsudeva arrive and all is well.

The drama is based on an episode in the *Mahābhārata*, though the author has made some alterations in the epic story. The drama strictly conforms to the rules of dramatic structure as laid down in books on dramaturgy and is, on that account, held in high esteem. The chief sentiment is heroism and the style belongs to the Gauḍa type; the language is forcible and full of vigour. The play has many brilliant scenes.

VENKAPPAYYA PRADHĀNA (fl. 18th cent.). A Sanskrit author of *Alaṅkāra-maṇi-darpaṇa*, a work on Alaṅkāras.

VENKAṬACHALAM, V. (1925-). A Sanskrit scholar, whose chief work is: *Bhoja and Indian Learning* (ed., 1979); he has ed. also *Vividha-vidyā-vichāra-chatura* and *Chārucharyā* (both works of Bhoja) with English Introduction and notes.

VENKĀṬACHĀRI, K.K.A. An Indian scholar, who has pub. *The Maṇipravāḷa Literature of the Śrīvaishṇava Āchāryas* (12th to 15th cent. A.D.; 1975).

VENKAṬACHĀRYA, T. A Sanskrit scholar, who is Professor of Sanskrit in the University of Toronto. His chief works are: *Daśa-rūpaka* (ed.), *Śrīharicharita Mahākāvya*, *Kṛishṇa-charita* of Agastyapaṇḍita (ed.), *Rasārṇava-sudhākara* of Singabhūpāla (ed.), and *Nalakīrti-kaumudī* of Agastyapaṇḍita (ed., 1975).

VENKAṬADHVARIN (or Veṅkateśa; fl. 17th cent.). A Sanskrit poet and author of *Yādava-rāghavīya* (a poem, narrating the stories of both Kṛishṇa and Rāma, using the device of double *entendre*), *Hastgiri-champū* of Varadābhyudaya (in praise of Varadārāja of Kāñchī), *Uttara-champū* (based on the Uttara-kāṇḍa of *Rāmāyaṇa*), *Śrīnivāsa-champū* (eulogising Veṅkaṭeśvara of Tirupati) and *Viśva-guṇādarśa-champū* (describing the imaginary journey of two demi-gods through the sky in a vimāna (aeroplane), one of them seeing only the good side, while the other only the dark side). The last work mentions the Europeans and their ways and is ascribed by

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some scholars to a later period.

VENKAṬAKṚISHṆA (fl. early 18th cent.). A Sanskrit poet, who was patronised by Gopāla, a governor of Shivājī's province near Chidambaram. He is author of *Nateśa-vijayam* (a poem in 7 cantos, on the defeat of Kālī by Śiva's cosmic dance at Chidambaram), *Uttara-champū-rāmāyaṇa* (a *champū*) and *Kuśalava-vijaya* (a drama describing the conflict of Rāma with his sons and the final restoration of Sītā to Rāma).

VENKAṬAKṚISHṆA SHĀSTRĪ. A Vedic scholar, who has ed. the 108 Upanishads in Grantha character (1896).

VENKAṬAMĀDHAVA (fl. 1050-1150). A Vedic scholar, whose chief work, *Ṛigārtha-dīpikā*, is a Sanskrit Bhāshya on the *Ṛigveda*, but his comm. is very concise. It is said that after this concise Bhāshya, which is called Prathama-bhāshya, he wrote an exhaustive comm. on the *Ṛigveda*. He has commended the importance of the Brāhmaṇas in elucidation of the meanings of the Veda.

VENKAṬAMAKHI (fl. early 17th cent.) A Sanskrit writer and author of *Chaturdaṇḍi-prakāśikā*, a treatise in six chapters on music, with special reference to Vīṇā. He was a student of Raghunātha (q.v.), the Nāyaka of Tanjore and was patronised by his son Vijayarāghava, who ruled till 1672. He was proficient in music and rhetoric. In mīmāṁsā, he wrote *Vārtikābharaṇa* and a comm. on *Tantravārtikā* (q.v.).

VENKAṬANĀRĀYAṆA RĀYA, V. (fl. 20th cent.). A Sanskrit poet of Vizianagaram, whose *Padminī-chandra-saṁvāda* is a dialogue on character.

VENKAṬANĀTHA (Vedāntadeśika; 1269-1370). A polymath and son of Anantasūri and Totaramma; he was born at Tūppal near Kāñchī. He is said to be an incarnation of the great bell (Ghaṇṭā) of the god Venkateśa at Tirupati. Studying under his maternal uncle Ātreya Rāmānuja, his ability in composition and disputation brought him the name of Kavi-tārkikasiṁha. His exposition of Vedānta, made him known as Vedāntadeśika. He was a versatile genius and got the title of *Sarvatantra-svatantra* (the master of all the branches of learning). There are many tales current about him and his supernatural powers. Born poor and was pleased to remain so despite the offer of riches, he lived for some time at Tiruvahindrapuram near Chuḍḍalur and at Śrīrangam. He visited the court of Sarvagna Singa, but during the invasions of Malikaufer he escaped to Mysore and on the eve of his flight composed his *Abhītistava*. He is the founder of the Śrī-vaishṇava sect of Vadagalais by whom he is now worshipped as a saint and his image is installed in almost every Vishṇu temple in South India. In the history of mediaeval Vaishṇavism, his name is second only to that of Rāmānuja.

His life being one of unceasing literary activity, his total works, on various subjects run into 121. He wrote both in Sanskrit and Tamil. His Sanskrit works are : *Seśvara-mīmāṁsā*, *Nyāya-siddhānta* and *Tattva-muktā-kalāpa*, all on philosophy; the first work treats of Pūrva and Uttara Mīmāṁsā as parts of one whole, and argues that Karma cannot produce its fruits without the aid of divine agency. *Tattva-ṭīkā* and *Tātparya-chandrikā* are his commentaries on Rāmānuja's *Śrī-bhāshya* and *Gītā-bhāshya* respectively. To him goes the credit of preserving the comm. *Śrutaprakāśikā*. To vie with Kālidāsa, Bhāravi and Māgha, he is said to have composed *Haṁsa-sandeśa*, *Yaduvaṁśa* (or *Yādavābhyudaya*), *Mārasambhava*, *Bhāravi* and *Phālguna*, but only the first two are now available; *Yaduvaṁśa* is a long poem in 21 cantos on the life of Śrī Kṛishṇa and the history of Yadu race. *Pādukā-sahasra* is in a thousand verses in

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praise of Rāma's sandals composed in a single night in a competitive literary duel. *Saṅkalpa-sūryodaya* is an allegorical drama in the manner of *Prabodha-chandrodaya* (q.v.) and is an answer to the latter and inculcates the Viśishṭādvaita philosophy. *Achyuta-śataka* is a Prakrit poem in praise of Vishṇu. *Subhāshitanīvi* (q.v.) is a didactic poem of wise sayings like Bhartṛihari's *Nīti-śataka*; containing 144 verses in diverse metres, it is symmetrically divided into 12 *Paddhatis* of 12 verses each, dealing with the topics of pride, wickedness, servitude, nobility, tranquility, etc. His *Raghuvīra-gadya* and *Garuḍa-daṇḍaka* are prose pieces in praise of Rāma and Garuḍa. *Pañcha-ratna-rakshā* and *Sachcharitra-rakshā* deal with the principles and practices of Pañcharātra school; *Nyāya-siddhāñjana* and *Shaṭadūshaṇī* are his other works. There are a number of *stotras* and *stūtis* composed also by him.

His Tamil works include original compositions like those of Ālwārs as also a large number of commentaries.

VENKAṬARĀGHAVA ŚĀSTRĪ. A Sanskrit writer, whose chief work *Bhāshya-gāmbhīrya-nirṇaya-maṇḍana* (1913) defends the interpretation of Śaṅkara as made by Rāmasubbā Śāstrī (q.v.).

VENKAṬARAMANĀCHĀRYA, MEḌEPALLI (b. 1862). A Sanskrit writer, who had been Senior Sanskrit Professor in the Mahārāja's College, Vizianagaram. His *Gīrvāṇa-śathagopasahasra* is a rendering in verse of the Vaishnavite canonical hymns of Tamil Ālwars. On the lines of Lamb's *Tales from Shakespeare*, he wrote his narratives in Sanskrit prose of many plays of Shakespeare (Madras, 1933).

VENKAṬARAMANAYYA, C. (fl. 20th cent.). A Sanskrit writer, who was Principal of Sanskrit College, Bangalore. His chief works are: short *Sanātana-bhautika-vijñāna* (Mysore, 1939), large *Sanātana-vijñāna-samudāya* (1946; both dealing with the scientific knowledge of ancient Indians), *Kāvya-samudāya* (1944; dealing in a fresh manner with the Vedic stories of Hariśchandra, etc.), *Kamala-vijaya-nāṭaka* (an adaptation in five Acts of Tennyson's two-act tragedy *The Cup* to suit the Sanskrit dramatic tradition), *Jīva-sañjīvani-nāṭaka* (1949; an allegorical drama), *Umā-darśa* (rendering of an English poem) and *Navagīta-kusumāñjali* (a poem in 108 verses on divine power).

VENKAṬARĀMA ŚĀSTRĪ, R.S. (fl. 1st half of 20th cent.). A Sanskrit writer, whose chief works are: *Bhāshā-śāstra-praveśinī* (Madras, 1938; dealing with Indo-European Comparative Philology), *Paraśurāma-charita* (1934, on the mythological hero, Paraśurāma) and pub. in Madras a History of Vedic and Classical Sanskrit Literature.

VENKAṬARĀMA ŚĀSTRĪ, S. A Sanskrit author of *Hundred Popular Tales and Fables in Prose* (Madras 1898; a collection of Purāṇic episodes in Sanskrit) and of *Kathā-śataka* (Mysore, 1898; drawn from vernacular original).

VENKAṬARĀMA VARMĀ. A modern Sanskrit scholar, who ed. *Vājsaneyi-prātiśākhya*, ascribed to Kātyāyana, with the commentaries of Uvvaṭa and Ananta and pub. it from Madras.

VENKAṬARAMAYA. A modern scholar, whose chief work is : *Rudra-Śiva*, a work dealing with Śaivism.

VENKAṬARATNAM, N.A. A modern Sanskrit writer, who, in his five-act drama, *Indirā-vijaya* takes Indirā Gāndhī as an incarnation of Parā Śakti.

VENKAṬARATNAM PENTULU, K. (fl. 20th cent.). A Sanskrit writer, who expound-

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ed a new system of philosophy called *Akshara-saṅkhyā* in his *Mārgadayini.*

VENKAṬASUBBIAH. A modern scholar, whose chief works are : *Contribution to the Interpretation of the Ṛigveda* (a historical study of the Vedic words) and *Satyaloka in Ṛigveda.*

VENKAṬA SUBRAMAṆYA. A Sanskrit writer, descendant of Appayya Dīkshita (q.v.) and author of *Vasulakshmī-kalyāṇam*, a drama describing the marriage of his patron king Rāmavarmā of Travancore (1758-98) with Vasulakshmī, a princess for securing a political alliance.

VENKATEŚA (b. 1596). A Sanskrit poet of Kāñchī, son of Śrīnivāsa and author of *Rāmayamakārṇava* and *Rāmachandrodaya* (both on the story of Rāma; the former in the *yamaka* style).

VENKATEŚA. A Sanskrit writer and son of Dharmarāja; he lived in the court of kings Shāhjī (r. A.D. 1684-1710) and Sarphojī (r. 1711-28) of Tanjore. His works are: *Bhosalavaṁśāvalī* (a champū, describing the ancestors of king Sarphojī and particularly the glorious reign of that king) and four dramas: *Rāghavānanda*, *Nīlā-pariṇaya*, *Sabhāpati-vilāsa* and *Unmatta-kavi-kalaśa* (a *prahasana*).

VENKATEŚA KETAKARA (fl. 2nd half of 19th cent.). Author in Sanskrit of *Jyotir-gaṇita*, a work on astronomy.

VENKITASUBRAMONI IYER. A modern scholar, whose *Religion, Art and Culture* is a collection of his essays.

VERMA, M. An Indian scholar, whose special field of study is Indo-Aryan linguistics; he at present teaches in the University of Wisconsin, U.S.A.

VÉRTESY, DEZSŐ. A Hungarian Indologist, who pub. tr. of the *Sāvitrī* (a part of the *Mahābhārata*) in 1903-4.

VERTOGRADOVA, V.V. A modern Russian Indologist, who has pub. her book "Prakrits" in Russian (1978). Along with Y.M. Alikhanova, she has tr. and pub. an anthology of Indian lyrics (Amaru, Hāla, Bhartṛihari; Moscow, 1978). About an Indian inscription on the vessel from Kara-Tepe, she has pub. 'New Finds in Kara Tepe in Old Termez' (1975).

VETĀLAPAÑCHAVIṀŚATIKĀ. A Sanskrit collection of stories, in which twenty-five stories are inset within the framework of the main narrative.

Trivikramasena, or as the latter accounts have it, Vikramāditya, receives daily a fruit from an ascetic, which he hands over to his treasurer, until accidentally he finds that each contains a jewel. In gratitude, the king offers aid to the ascetic who asks him to go to a cemetry and bring down from a tree a corpse hanging from it. The king agrees to act, but is startled to find that a ghoul, Vetāla, has taken up its abode in the corpse and that he will make over the body to the king only if he can answer his questions. In this way, the Vetāla narrates twenty-five stories, each story ending in a question. One of the questions is as follows: of three lovers, one burns himself at the funeral pyre of his beloved, another lives in grief in a hut built near the burning ground of his dear one, and the other one brings back to life his beloved with the help of charms accidentally obtained by him. Of these, who is the greatest lover? The other questions are similarly of the nature of riddles. The king, however, is finally defeated and is silent. The Vetāla then reveals to him that the evil ascetic is seeking in reality to slay him and at his bidding the king asks the ascetic to show him how to perform the prostration required in the rite which is to be performed with the corpse and hews off the evil doer's

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head.

The *Vetāla-pañchaviṁśati* is found in several independent versions [including the Kāshmirian versions of the *Bṛihatkathā* (q.v.) by Kshemendra and by Somadeva] of Śivadāsa, of Jambhaladatta of Vallabhadāsa and of an unknown author. From these versions, it is very difficult to decide whether the original work was in prose or poetry or even both. The date of the original is similarly uncertain. Śivadāsa's version, in prose, interspersed with verses, is noteworthy on account of considerable literary grace and narrative quality. Though a MS. of *Vetāla-pañchaviṁśati* by Śivadāsa is dated 1487, Hartel would not place Śivadāsa much before 1487, so that he may be taken as belonging to this period. As regards its language, Hertel has tried to show that it was much influenced by old Gujarātī vocabulary and syntax.

VETTER, TILMAN. A modern Austrian Indologist, who wrote on epistemological problems in Dharmakīrti; his works are: *Dharmakīrti's Pramāṇa-viniśchayaḥ, Erkenntnisprobleme bei Dharmakīrti* (Wien, 1964) and ed. of Sarvajñātman's *Saṅkshepaśārīrakam* (Wien, 1972).

VEVACHANA-KĀṚA. The first Pali lexicon, which contains a compilation of the homonyms; it is included in the *Netti* (q.v.).

VIBHAṄGA. See *Abhidhamma-piṭaka.*

VIDAGDHA-MĀDHAVA. A Sanskrit drama in seven Acts by Rūpa Gosvāmin (q.v.), in which the entire Vṛindāvana-līlā of Rādhā-Kṛishṇa has been dramatised.

VIDAGDHA-MUKHA-MAṆḌANA. A Sanskrit work on poetics in four Chapters by Dharmadāsa Sūri (q.v.), which deals with enigmatology and *Chitra-kāvya*, and simultaneously describes the feeling of separation from a lover.

VIDDHA-ŚĀLA-BHAÑJIKĀ. A Sanskrit drama in four Acts by Rājaśekhara (q.v.).

The Lāṭa king Chandravarman sends to the court of his overlord Vidyādharamalla, king of Karpūravarsha, his daughter Mṛigāṅkavatī in the guise of his son and heir. Vidyādharamalla recounts a dream in which a beautiful maid has cast a collar of pearls round his neck and he is haunted by her. He finds her in sculptured form (*śāla-bhañjikā*) in the picture gallery and has a further glimpse of her in the disguised Lāṭa prince. The queen arranges that the Lāṭa prince (actually the princess) be married to Kuvalayamālā of Kuntala. The king and Vidūshaka watch in hiding Mṛigāṅkavatī playing in the garden and hear reading a letter of love. The queen plots to punish the king; she induces him to marry the sister of the pretended boy, meaning that he should find that he has married a boy; the marriage is completed. News comes from Chandravarman that a son is born; he, therefore, requests to dispose in marriage of his daughter, who may resume her sex. The queen is thus tricked and deceived; with dignity she bestows on her husband both Mṛigāṅkavatī and Kuvalayamālā. News is brought that the last rebels are subdued and the king's suzerainty is recognized everywhere.

The borrowed story of the *Karpūramañjarī* and *Viddhaśāla-bhañjikā* is the same and similarity has spoiled the original story of Vatsa king and Vāsavadattā. In both these dramas the power of creating a character is lacking; the taste of giving two brides to the king at once is deplorable.

VIDHI-VIVEKA. A Sanskrit work on Mīmāṁsā philosophy by Maṇḍana Miśra (q.v.), which was commented upon by Vāchaspati Miśra.

VIDHUSHEKHARA BHṬṬĀCHĀRYA. A Pali and Sanskrit scholar, who rendered *Milinda-pañha* (q.v.) from Pali into Sanskrit; he ed. the Sanskrit Journal *Mitragoshṭhī* from Vārāṇasī. His chief Sanskrit poems are

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Yauvana-vilāsa, *Umā-pariṇaya*, *Hariśchandra-charita*, *Chitta-vilāsa* and in prose *Bhārata-charita* and the novel *Chandra-prabhā*. He reconstructed and ed. *Chatuḥśataka* of Āryadeva (1931), ed. *Mahāyāna-viṁśaka* (1931) of Nāgārjuna, ed. *Gaudapādīyam Āgamaśāstra* (1950), ed. *Yogāchārabhūmi* (1957) and wrote *Vedic Interpretation and Tradition*.

VIDVADVARA-LOKHABHIDHA- VIRACHITA-MĀNAVĪYA- JNĀNA-VISHAYAKA- ŚĀSTRA. A Sanskrit tr. of Locke's *Essay Concerning Human Understanding*, which was pub. in the *Pandit* (OS, X), in the middle of 19th century.

VIDVAT-CHARITA-PAÑCHAKA. See *Nārāyaṇa Śāstrī Khiste*.

VIDYĀBHŪSHAṆA, SATIS CHANDRA (d. 1920). A Sanskrit scholar, whose chief works are : *History of Indian Logic* (Calcutta, 1921), ed. and tr. into English of *Kachchāyana-gandha* (Calcutta, 1901), tr. of the *Nyāya Sūtras of Gotama* and *A History of the Mediaeval School of Indian Logic*.

VIDYĀCHAKRAVARTIN II (fl. 13th cent.). A Sanskrit poet, who was son of Vidyānātha (who fl. in the court of Vīranarasiṁha II; 1220-35). He is author of an exquisite romance, *Gadyakarṇāmṛita* (q.v.); he calls himself by the titles, Sakala Vidyāchakravartī, Kavirājarāja, Abhinava-Bhaṭṭa-Bāṇa, Kali-Kāla-Kālidāsa, Kāhala-Kavi-Sārvabhauma and Kālakavikalabha.

VIDYĀCHAKRAVARTIN III. A Sanskrit poet; coming from the family of learned poets, he was son of Vāsudeva and grandson of Vidyāchakravartin II (author of *Gadya-karṇāmṛita*). His patron was Hoysala king Ballāla III (1291-1342); his *Rukmiṇi-kalyāṇa* describes in 16 cantos the marriage of Kṛishṇa and Rukmiṇi, the first canto, however, giving the genealogy of the Hoysala kings and a short account of the poet's family; the work is melodious. He wrote also commentaries on *Kāvyaprakāśa* and *Alaṁkāra-sarvasva*.

VIDYĀDHARA (fl. *c.* end of 13th or beginning of 14th cent.). A Sanskrit author of *Ekāvalī* (q.v.), a work on poetics and perhaps of *Kali-rahasya*, on erotics. He was patronised by either the Gaṅga king Narasiṁha I or Narasiṁha II of Orissa, as the examples by the author in his *Ekāvalī* contain panegyrics of his patron.

VIDYĀDHARA ŚARMĀ. A Sanskrit scholar, who ed. the *Kātyāyana-śrauta-sūtra* (1930).

VIDYĀDHARA ŚĀSTRĪ. A Sanskrit author of *Haranāmāmṛita-kāvya* (Bikāner, 1955), which is an account of the author's grandfather, dealing incidentally with the Sanskrit activities of the latter's times.

VIDYĀKARA. A compiler of a Sanskrit anthology entitled *Subhāshita-ratnakośa* (q.v.), who appears to have fl. in Bengal towards the first quarter of the 12th century.

VIDYĀKARA VĀJAPEYIN (fl. earlier than 1500). Son of Śambhukara and author in Sanskrit of Smṛiti digests : *Āchāra-paddhati*, *Nityāchāra-paddhati* and *Āhnika-kṛitya*. He is mentioned in some of the Smṛiti digests of Raghunandana (q.v.).

VIDYĀMĀDHAVA. A Sanskrit court-poet of Chālukya king Somadeva, evidently Someśvara III (1126-38). He composed the *Pārvatī-Rukmiṇīya*, a *ślesha-kāvya* in 9 cantos, describing the marriages of Śiva and Pārvatī and of Kṛishṇa and Rukmiṇi. He is also the author of a treatise on horā astrology and a comm. on Bhāravi; he cites Bāṇa, Subandhu, and himself with Kavirāja as masters.

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VIDYĀMĀDHAVĪYA. A Sanskrit work, written in early 14th cent., which is based on an older astrological work; its author is not known. See *Vidyāmādhava*.

VIDYĀNANDA (VIDYĀNANDIN) PĀTRAKESARIN (fl. 8th cent.?). A Jaina Sanskrit writer, whose chief works are: *Aṣhṭasahasrī* (a comm. on *Aṣhṭaśatī* by Akalaṅka), *Tattvārtha-śloka-vārttika* (a comm. on Umāsvāmin's *Tattvārthādhigama-sūtra*), *Āptaparīkshā* and *Patraparīkshā*, *Pramāṇa-nirṇaya* and *Pramāṇa-parīkshā*. He defended Samantabhadra and Akalaṅka (qq.v.) against Kumārila (q.v.).

VIDYĀNANDA 'VIDEHA' (1899-1978). A Vedic scholar, whose chief works in Hindi are: *Gītā Yoga*, *Vedāloka* (selections from all the Vedas with Hindi comm.) and *Yajurveda-vyākhyā*, all commentaries.

VIDYĀNĀTHA. Same as Agastya (q.v.).

VIDYĀNĀTHA SHĀSTRĪ, M. A Vedic scholar, who has ed. the *Taittirīya-brāhmaṇa* of Kṛishṇa *Yajurveda* in Grantha character (3 Vols., 1900-1902).

VIDYĀNIDHI. A modern Sanskrit writer of Bhainswal, Rohtak, whose chief works are: *Dayānanda Charitāmṛitam* (biography of Dayānanda Sarasvatī; q.v.) and verse tr. in Sanskrit of *Vyavahārabhānu* of Dayānanda Sarasvatī.

VIDYĀPATI (1350-1440). A celebrated Sanskrit and Avahaṭṭha poet of Mithilā, who was grandson of Jayadatta, son of Gaṇapati and a court-poet of the Maithila kings Kīrtisiṁha, Devasiṁha (d. 1413), Śivasiṁha and of Visvāsadevī, queen of Padmasiṁha. His *Padāvalī* is in Maithilī, while *Kīrtilatā* (an erotic poem) and *Kīrtipatākā* (qq.v.) are in Avahaṭṭha. His Sanskrit works dealing with the topics of Smṛiti, are *Gaṅgāvākyavalī* (q.v.; written under the patronage of Viśvāsadevī), *Gayāpattalaka*, *Dānavākyāvalī*, *Durgābhakti-taraṅgiṇī* (q.v.), *Varsha-kṛitya*, *Vibhāga-sāra* and *Śaiva-sarvasva-sāra* or *Śambhuvākyāvalī*; his works on moral tales are *Purusha-parīkshā* (q.v.) and *Bhū-parikramā* (q.v.), while his *Likhanāvalī* (q.v.) is on letter-writing. On certain literary and epigraphic evidence, Vidyāpati's date is given as 1350-1440; there are, however, several other learned men bearing this name or title both preceding and following the above Vidyāpati.

VIDYĀRAṆYA (d. *c.* 1387). A Sanskrit poet, who played an important role in the history of Vijayanagara: kings Bukka and Harihara were his favourite disciples; for this he was called Karṇāṭaka-siṁhāsana-sthāpanāchārya. He was son of Māyaṇa and Śrīmatī and was a brother of Sāyaṇa (q.v.), the celebrated commentator of the Vedas. His own commentaries on the Vedas are a unique production. He wrote a lyric in glorification of Pārvatī, which testifies to his poetic genius. His *Śaṅkara-vijaya* contains the biography of Śaṅkarāchārya, while the *Rāja-kāla-nirṇaya* gives the history of the kings of Vijayanagara from its foundation. Vidyāraṇya was a polymath and was the author of many works on law and philosophy (*Vivaraṇa-prameya-saṅgraha*; q.v.). His *Saṅgīta-sāra* is a work on music. It is argued that Vidyāraṇya was the name assumed by Mādhava, when he became the head of Śriṅgeri Maṭha. See *Mādhavāchārya*.

VIGHNEŚVARA ŚARMĀ. A Sanskrit poet, whose *Indirā-vaibhava* (1970) eulogises Indirā Gāndhī, the third Prime Minister of India; the work has a supplement on Bangla Desh and her sufferings; his *Ratnāṅgulīya* pub. in *Pratibhā*, (IX, ii) is a long farce.

VIHĀRI-LĀLA MITRA. A modern scholar, whose chief work is the Eng. tr. of *Yoga Vāsishṭha* (q.v.).

VIJAYĀNANDA. A Sanskrit dramatist, whose chief work *Premamohini-raṇadhīra*, is a

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romantic play (pub. in *Saṁskṛita-chandrikā*, 1904); it discards the traditional Prastāvanā.

VIJAYANANDĪ (fl. 10th cent.). A Sanskrit writer on Mathematics and author of *Karaṇa-tilaka*; he is noted by Alberuni.

VIJAYAPĀLA (fl. 12th cent.). A Sanskrit dramatist, who was son of Siddhapāla and was a contemporary of the Chālukya Kumārapāla (d. *c.* 1171-72). His *Draupadī-svayaṁvara* is a drama in 2 Acts, describing the marriage of Draupadī and Arjuna.

VIJAYARĀJENDRA SŪRI. Author of *Abhidhāna-rājendra*, a celebrated encyclopaedia of Jainism in Prakrit and Sanskrit in 7 Vols. (Ratlam, 1913-25); in it Prakrit catchwords are taken from the canonical and scholastic literature of the Śvetāmbaras. It is mainly useful for the information put together from a vast published and unpublished literature, including the commentaries.

VIJAYAŚAṄKARA KAÑJI PATTANI (1888-1957). A Sanskrit writer of Gujarāt, who has left a considerable volume of reflective Vedāntic writings in prose called *Anuchintana*.

VIJAYASIṀHA. See *Bhuvanasundarī-Kathā*.

VIJAYAŚRĪ. See *Pārijāta-mañjarī*.

VIJAYĪNDRATĪRTHA (1514-95). A Mādhva pontiff, a disciple of Vyāsarāya (q.v.) and a prolific Sanskrit writer, with more than 18 works to his credit. His chief works are: *Subhadrādhanañjaya* (a drama on the marriage of Subhadrā with Arjuna), *Ubhayagrastarāhūdaya* (an allegorical play, stated to have been written in reply to *Prabodha-chandrodaya*; q. v. and *Saṅkalpa-sūryodaya* of Venkaṭanātha Vedānntadeśika and commentaries on *Vyāsatrayī* of his teacher Vyāsarāya (q.v.).

VIJAY VEER (1944-). A Sanskrit scholar of Hyderabad, whose special field of research is the comparative study of the *Yajurveda-Bhāshyas* of Uvvaṭa, Mahidhara and Dayānanda (qq. v.).

VIJJAKĀ. See *Kaumudī-mahotsava*.

VIJÑĀNABHIKSHU. A Sanskrit writer on Yoga, whose *Yoga-vārttika* and *Yoga-sāra-saṅgraha* are running comms. on the *Yoga-bhāshya* of Vyāsa and an independent tract aiming at a brief exposition of Yoga system respectively. In both these works, Vijñānabhikshu has criticised some views of Vāchaspati Miśra (q.v.) and attempts to bring the Yoga system nearer the philosophy of the Upanishads. His other works are: *Sāṅkhya-pravachana-bhāshya* (q.v. ; comm. on the *Sāṅkhya-sūtra*), *Saṅkhya-sāra* and *Vijñānāmṛita* (comm. on the *Brahma-sūtra*). He attempts to minimise the distinction between the Sāṅkhya and theistic Vedānta which, according to him, is the genuine Vedānta while Advaita Vedānta is its modern falsification. The date of Vijñānabhikshu is given as second half of the 16th cent. and middle of the 17th, respectively by Winternitz and Keith.

VIJÑĀNEŚVARA (fl. *c.* 1076-1127). Son of Padmanābha Bhaṭṭa, a pupil of Uttama, a Paramahaṁsa and author in Sanskrit of *Mitāksharā* (q.v.; composed *c.* 1120), a unique comm. on *Yājñavalkya-smṛiti* (q.v.). He wrote his work when king Vikramāṅka or Vikramāditya Deva had been reigning in the city of Kalyāṇī.

VIKRAMA. A Jaina Sanskrit poet, son of Sāṅgaṇa and author of *Nemidūta*, in which the last line of each verse is taken from Kālidāsa's *Meghadūta*, and is, thus, a good example of *Samasyāpūrti Kāvya*. Winternitz places him in the first half of the 7th cent., while others relate him to the 12th century.

VIKRAMĀṄKADEVA - CHARITA. A

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historical Sanskrit poem in 18 cantos by Bilhaṇa (q.v.; fl. 11th cent.).

It extols the life of the author's patron, king Vikramāditya (acc. 1076), the Chālukya king of Kalyāṇī. After describing the mythical origin of the Chālukya dynasty, Bilhaṇa passes on to Tailapa (973-97) whose victory over the Rāshṭrakūṭas is recorded. The kings following are, with one exception, mentioned, and then the poet concentrates on Āhavamalla (1040-69), the father of his hero. The victorious king, who has no son, is blessed by Śiva with three sons : Someśvara, Vikramāditya and Jayasiṁha. Declining the heir-apparentship offered by his father, Vikramāditya proceeds to win many victories; meanwhile Āhavamalla dies and this news distresses Vikramāditya. He returns to the capital where his brother, Someśvara lives amicably with him, but suspicions arise between the two and Vikramāditya takes up positions with his brother Jayasiṁha on the Tuṅgabhadrā. He effects then an alliance with the Chola king, but after his ally's death, the throne, despite efforts on his part, falls into the hands of Rājiga, who concerts an alliance with Someśvara against Vikramāditya. The result, however, is fatal to the allies; Śiva urges the reluctant Vikramāditya to do battle and he wins it. He then makes Jayasiṁha Viceroy in Vanavāsa and effects more conquests. The king hears of the Svayaṁvara of a Rājput princess, Chandaladevī, and wins her as his bride; this gives the poet an opportunity of the pleasures enjoyed by the wedding pair, which include drinking, bathing, hunting, etc. Sons are born to him, and he builds a city Vikramapura and erects a temple to Viṣṇu Kamalā vilāsin; Vikrama has, however, to defeat the Cholas again and occupy for a time Kāñchī. The last canto gives an account of the author himself, his literary adventures, description of his family, of his country and its rulers.

"As a piece of history, the work is full of blemishes. It seeks the intervention of Śiva to explain away certain unhappy incidents in the life of the king. Accurate chronology is also lost in the medley of vague expressions. As a piece of poetry, on the other hand, Bilhaṇa's work deserves much praise."—*HCIP, V, 307.*

VIKRAMASINGHE. See *Pischel.*

VIKRAMITRODAYA. An authoritative and extensive comm. by Mitra Miśra (q.v.) on the *Yājñavalkya-smṛiti* (q.v).

VIKRAMITRODAYA. A huge Smṛiti digest in Sanskrit by Mitra Miśra (q.v.), dealing with the usual topics: definition, sacraments, worship, law, politics, Śrāddha, devotion, purification, etc.

VIKRAMODAYA. An anonymous Sanskrit work, narrating tales of Vikramāditya in verse; its date is uncertain. The subject-matter is the same as that of *Siṁhāsana-dvātriṁśikā* (q.v.).

VIKRAMORVAŚĪYA. A Sanskrit drama (*Troṭaka*) in five Acts by Kālidāsa (q.v.), which describes the love of Purūravas, the king of Pratishṭhāna, and Urvaśī, a heavenly nymph (*apsaras*).

The prologue is followed by the cries of the nymphs from whom Urvaśī, on her return from the Kailāsa mountain, has been torn away by a demon. King Purūravas rescues her and restores her first to her friends and then to the Gandharva king; the king and Urvaśī, have, however, fallen in love. Urvaśī and a friend appear in the air, and the former drops a letter written on birch bark breathing her love for the king. Urvaśi's friend appears and finally Urvaśī herself, but after a brief exchange of love passages, Urvaśī is recalled to heaven to play an important role in a drama staged by Bharata. Two pupils of Bharata report that Urvaśī played her part badly in the piece on Lakshmī's wedding as she mentioned the name of Purūravas in lieu

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of Vishṇu's name which she was to have uttered. Urvaśī answers that she loves Purūravas, instead of Purushottama (Vishṇu); Bharata curses her but Indra intervenes and gives her leave to dwell on earth with her mortal lover until he has seen the face of her son. Angry at her husband for some trivial cause, Urvaśī enters the grove of Kumāra, which is forbidden to women, and is cursed to be converted into a creeper. The king laments at her disappearance and in his madness for her, touches a creeper which in his embrace turns into Urvaśī. At this time an arrow falls with an inscription : "arrow of Āyus, son of Urvaśī and Purūravas". While the king is amazed for he knows nothing of Āyus's birth and concealment by Urvaśī, a woman comes from a hermitage with a gallant boy to return him to his mother since he has violated the rules of the hermitage by shooting a bird. Urvaśī admits the fact of concealment and weeps to think of their separation, now certain, since the king has seen her son. But while Purūravas is ready to abdicate in favour of the boy and to retire to the forest in grief, Nārada comes with a message of good tidings. A battle is raging between the gods and the demons; Purūravas's arms will be needed, and in reward he may have Urvaśī's company for life.

Welding together the elements of the ancient Vedic legend found in the *Ṛigveda* (X.95) and the *Śatapatha-brāhmaṇa* (V. 1-2) and its versions in the *Vishṇu* (IX.6) and the *Bhāgavata* (IX. 14) *Purāṇas* and probably in the *Kathā-sarit-sāgara* (III. 3), etc , Kālidāsa has introduced therein several incidents and scenes of his own creation.

In this play, Kālidāsa 'seems to have concentrated more on characterization than on plot-construction as he has done in the *Mālavikāgnimitra*. But the most debated portion of the play is Act IV where the hero, distracted by separation, gives vent to his feelings in short, sweet, and pathetic lyrics,—*HCIP, III, 305.*

VIMALABUDDHI (fl. perhaps 12th cent.). A Pali writer and author of the celebrated comm. called *Ñyāsa* on the *Kachchāyana-vyākaraṇa* (q.v.).

VIMALAMATI (fl. 9th cent.). A Sanskrit writer and author of the *Bhāgavṛitti* (q.v.), one of the oldest commentaries on the *Aṣhṭādhyāyī.*

VIMALA SARASVATĪ. A Sanskrit grammarian and author of *Rūpamālā* (*c.* 1350), a grammatical work, the earliest and the simplest of the recasts of *Aṣhṭādhyāyī.*

VIMALA SŪRI (fl. 1st cent. A.D.). A Prakrit poet, whose *Pauma-chariya* (*Padma-charita*) in 118 cantos, is the earliest version of the Jaina *Rāmāyaṇa.* The author terms Vālmiki as a liar and clears many doubts: the monkeys are called as such, as they bear the badge of monkeys on their banners; Rāvaṇa is called "ten-headed", because in his pearl necklace, his face is reflected nine times, etc. Though following the *Vālmīki Rāmāyaṇa*, in details there are many divergences.

VIMĀNA-VATTHU. A part of the *Khuddaka-nikāya.* See *Sutta-piṭaka.*

VIMARŚINĪ. See *Śobhākara.*

VIMATI-CHCHHEDANĪ. A Pali work by Kassapa (q.v.), which is a comm. on the *Vinaya-piṭaka* (q.v.). See *Kassapa.*

VIMLĀ GERA. A Sanskrit scholar, whose chief work is: *Mind and Art of Bhavabhūti* (1973).

VINAPANI PĀṆḌEY. A scholar, whose chief work *Harivaṁśa-purāṇa kā Sāṁskṛitika Vivechana* in Hindi is on the cultural study of the *Harivaṁśa* (Lucknow, 1960).

VIṆĀVĀSAVADATTĀ. An anonymous and incomplete Sanskrit play, dealing with the

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Udayana legend (see *Svapna-Vāsavadattā*). It is variously ascribed to Śūdraka, Śaktibhadra, Bhāsa (qq.v.) as also to someone else.

VINAYACHANDRA SŪRI (fl. 12th cent.). A Jaina Apabhraṁśa poet and author of *Nemīnātha-chaüpai* (q.v.).

VINAYA-GŪḌHATTHA-DĪPANĪ. A Pali work, which explains difficult passages in *Vinaya-piṭaka* (q.v.).

VINĀYAKA BHAṬṬA. A Sanskrit poet and author of *Āṅgreja-chandrikā* (q.v.); composed in 1801, it deals with the British Dominion of India.

VINĀYAKA PAṆḌITA. See *Nanda Paṇḍita*.

VINAYĀLAṄKĀRA-ṬĪKĀ. A Pali work, compiled by Tipiṭakālaṅkāra, Thera of Burma at the instance of Sirīsuddhammarāja, king of Burma in the 16th cent.; it deals with observance of rules by Buddhist priests.

VINAYA-PIṬAKA. The chief canon of the sacred literature of the Buddhists in Pali, forming part of the *Tipiṭaka* (q.v.). It contains rules and regulations in respect of the Saṅgha and the daily life of monks and nuns; some legends and anecdotes have also been incorporated. It consists of the following four parts:

1. *Pāṭimokkha*: It contains 227 rules (originally it had only 152), divided into 10 sections; this text is the nucleus of the *Vinaya*. It is a list of transgressions against the rules of discipline of the order, together with the corresponding atonements. An oft-quoted phrase runs that the life of a good monk is 'restrained by the restraints of the *Pāṭimokkha*.' In the *Majjhima-nikāya* (108), Ānanda says that the Buddha himself taught the monks the rules of *Pāṭimokkha*; the rules were read at the penitential assemblies, twice every month, on the new moon and the full moon days. After the recital of each section there are eight different kinds of greater and lesser sins, the treatment of which takes up eight sections—the conductor of the ceremony would ask thrice whether any one was guilty of any of those rules. If any Bhikkhu was guilty, he should confess his guilt before the assembly. The ten sections of the *Pāṭimokkha* are: Puchchāvissajjanam—interrogatories relating to the requisites for forming a chapter, Nidānam—introductory portion, Pārājikā—four deadly sins, Saṅghādisesā—the thirteen faults involving temporary separation from the priesthood, Aniyatā dhammā—two undetermined offences, Nissaggiyā pāchittiyā dhammā—the thirty faults requiring confession and absolution and involving forfeiture of the article in reference to which the offence has been committed, Pāchittiyā dhammā—92 faults requiring confession and absolution, Paṭidesaniyā dhammā—four offences requiring confession, Sekhiyā-dhammā—72 rules of conduct and Adhikaraṇasamathā dhammā—seven rules for settling cases.

2. *Sutta-vibhaṅga*: A comm. on the *Pāṭimokkha*, it always gives a story at first stating how, when, and why the particular transgression was committed for the first time. The words of the rule are given in full, followed by a very ancient word-for-word commentary, which in turn is succeeded by further explanations and discussions of doubtful issues. The *Sutta-vibhaṅga* comprises: (i) *Mahāvibhaṅga*, which has 8 sections dealing with 8 classes of transgressions against discipline, and (ii) *Bhikkhunīvibhaṅga*, a much shorter work, being a comm., on the code for the nuns compiled on the lines of *Pāṭimokkha* for the monks. The offences are divided into categories in the order of their seriousness: *pārājikās*, entailing expulsion from the Order, and *pāchittiyās*, punishable with expiation. It possesses historical interest for students of Law as it contains fine distinctions between degrees of various crimes, e.g., theft, murder,

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etc.

(*iii*). The *Khandhakās* (sections) comprise two divisions: *Mahāvagga* and *Chullavagga*, and form a sort of continuation and supplement to the *Sutta-vibhaṅga*. The *Mahāvagga* (greater section) consisting of 10 sections, gives the story of the formation of the Saṅgha; it prescribes rules for admission to the Order, observance of the *Uposatha* ceremony, the mode of life during the monsoon, for the wearing of shoes, for seats, conveyances, dress, medicine of the monks and for the regulation of legal proceedings and restoration of Order in the Saṅgha. There are some serious narratives, which embody the purest Buddhist morals in their simplest form; sections dealing with thefts, sexual offences, crimes, etc. throw a considerable light on the everyday life of ancient India. The *Chullavagga* (smaller section) describes many edifying anecdotes dealing with the life of Buddha and the history of the Order; its first nine sections deal with disciplinary proceedings and methods of settling disputes among monks, various offences, expiations and penances; the daily life of the Bhikkhus; their residence, furniture, etc. The tenth section describes the eight conditions precedent to the entry of a woman into the Order, and rules for the guidance of the Order of the nuns. The last two sections serve rather an appendix and contain an account of the first two Councils of monks held at Rājagṛiha and Vaiśālī.

(*iv*) *Parivāra* : The last part of the *Vinaya-piṭaka*, it gives in the form of questions and answers an abstract of the other parts. It is an insignificant production and of later origin; probably the work of a Ceylonese monk. The work comprises nineteen shorter texts, catechisms, indices, appendices, lists, etc., reminiscent of the *Anukramaṇīs* and *Pariśishṭas* of the Vedic texts. See *Tipiṭaka*.

VINAYA-SAṄGAHA. A summary in Pali of *Vinaya-piṭaka*, divided into sections, giving concise explanations of *Vinaya* rules; the author is Sāriputta (fl. 12th cent.; q.v.).

VINAYA-SĀRATTHA-DĪPANĪ. A Pali comm. on *Vinaya-vinichchhaya* (q.v.), attributed to Vāchissara Mahāsāmī (q.v.).

VINAYA-VINICHCHHAYA. A Pali metrical compendium, by Buddhadatta (q.v.), of *Vinaya-piṭaka* (q.v.); a work of this title was also written earlier by Buddhasīha, as in the epilogue to his own work, Buddhadatta states that his work is only an abridgement of Buddhasīha's work. There is a Pali comm., *Vinaya-sārattha-dīpanī* (q.v.) on this work.

VINAYA-VINICHCHHAYA. A Siṁhalese comm. by king Parākramabāhu II; it is no longer extant.

VINDHYAVĀSA. See *Īśvarakṛishṇa*.

VIPĀKA-ŚRUTAM. See *Vivāgasuyam*.

VĪRABHADRA-VIJAYA. A Sanskrit Ḍima by Aruṇagiri Nātha II (q.v.; fl. 1505-30), which describes the creation of Vīrabhadra and the destruction of the sacrifice of Daksha; it was staged at the festival of Rājanātha at Bhūpatirāyapuram.

VĪRACHARITA. A Sanskrit epic in 32 cantos by Avanta, describing the events of the life of king Śālivāhana; its date is uncertain. It is on the model of *Siṁhāsana-dvātriṁśikā* (q.v.), narrating the tales of king Vikramāditya.

VIR DEO BISHT. A Sanskrit scholar, who at present teaches in the Tribhuvan Vishwavidyalaya, Nepal and has done some research work.

VĪRAGAṆIN. See *Ajiyasānti-thaya*.

VIRAHĀṄKA. An old writer whose *Vṛitta-*

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jāti-samuchchaya is a work on metres, both of Sanskrit and Prakrit (in some cases even of Apabhraṁśa), which is composed in the Prakrit language for the most part; he gives all the different varieties of the Prastāra and drops the Vedic metres altogether. He flourished prior to 9th century.

VIRAHĀṄKA. Same as Haribhadra.

VĪRANĀGA. Supposed author of the Sanskrit *Kundamālā* (q.v.); his date is uncertain.

VĪRASENA (fl. 9th cent.). A Jaina Sanskrit author of the famous comm. *Dhavalā* on the Digambara Jaina Sūtras called *Shaṭkhaṇḍāgama*, by Pushpadanta and Bhūtabali, pub. in sixteen volumes (completed in 1959). See *Hīrālāl Jain*.

VĪRASTAVA. See *Vīratthaa*.

VĪRATTHAA. See *Paiṇṇa*.

VĪRENDRA BAHĀDURA SINGH. A Sanskrit author of *Brahmarishi-vilāsa* (Lucknow, 1955), which is on the life and renunciation of a scholar-recluse; the author reveals his learning in the Śāstras also.

VĪRENDRA BHAṬṬĀCHĀRYA. A modern Sanskrit writer, whose chief work is: *Siddhārtha-charitam*, a drama.

VĪRENDRA KUMĀR VERMĀ. A modern Sanskrit scholar, whose chief works are the ed. of *Śuklayajuḥ-prātiśākhya* of Kātyāyana or *Vājasaneyi-prātiśākhya*, of *Ṛigveda-prātiśākhya* and of *Ṛigveda-bhāshya-bhūmikā*.

VĪRENDRA VIDYĀVĀCHASPATI (1909-). A modern scholar, whose chief study is on Apabhraṁśa language (in Hindi).

VIRŪPĀKSHA. A Sanskrit dramatist and poet, who was known as Udayagiri Virupanna Udayar I and was the grandson of Bukka and son of Harihara II of the Sangama dynasty of Vijayanagar. He appears to have been Viceroy at Marakatapura about 1384. In his *Nārāyaṇa-vilāsa* (1350), a drama in 5 Acts, he calls himself the Governor of Karnataka, Chola, and Pāṇḍya maṇḍalas and claims to have planted a pillar of victory in Siṁhala. His *Unmatta-rāghava*, in one Act, describes Rāma's lamentations over the loss of Sītā. He is the author also of *Chola-champū*, which gives a fictitious account of the Choḷa king Kulottuṅga and of his son, Devacholа.

VIŚĀKHADATTA (fl. between 7th and 8th cent.). A Sanskrit dramatist and author of *Mudrārākshasa* (q.v.), a drama. In this work, he mentions that he was son of the Mahārāja Bhāskaradatta or minister Pṛithu and grandson of Vateśvaradatta, a *sāmanta*. The hypothesis that Vaṭeśvaradatta was a *sāmanta* (feudatory) of Chandragupta II is not well-founded, nor is there any solid ground to assume that he belonged to Bengal. On the strength of variant the "Avantivarman," occurring in the concluding verse of the play, some place him in the 7th cent. at the court of the Maukhari Avantivarman, while others would place him under the Kāshmirian Avantivarman in the middle of the 9th century. Viśākhadatta is certainly earlier than the tenth cent. as he is referred to by Dhanañjaya in his *Daśarūpaka* and also by Abhinavagupta in his comm. on Bharata's *Nāṭya-śāstra*; he is, therefore, to be assigned very probably to the 7th or the 8th century.

Besides the *Mudrārākshasa*, unique in Sanskrit literature as being wholly based on some political or historical theme, and avoiding the erotic feeling and atmosphere, two other plays: *Devī-chandragupta* (q.v.) and the *Abhisārikāvañchitaka* (or *-bandhitaka*; q.v.) are also ascribed to Viśākhadatta.

The author of *Mudrārākshasa* 'must rank very high indeed owing to the great success

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he has achieved in creating a highly captivating play out of the dry historical material; and that too, without the aid of the most inspiring of sentiments—the śriṅgāra.'—*HCIP, IV, 179.*

VĪSALADEVA VIGRAHARĀJA (fl. 12th cent.). A Sanskrit dramatist and Chāhamāna king of Śākambharī; he is the author of the *Harakeli-nāṭaka*, a drama having the same theme as Bhāravi's poem, i.e., the battle between Arjuna and Śiva (in the form of a Kirāta) and the gift of the mystical weapon, Pāśupata to Arjuna by Śiva. The drama is only partially known from a few fragments inscribed on a stone built up in a mosque at Ajmer; the inscription is dated 1153. About the same period, Somadeva (q.v.), who was patronised by Vīsaladeva Vigraharāja, wrote the *Lalitavigraharāja-nāṭaka*, on the love of his patron for Princess Desaladevī; this play is also partially preserved on stone at Ajmer.

VIŚESHĀVAŚYAKA-BHĀSHYA. See *Jinabhadrakshmā-śarman.*

VISHṆU. One of the twenty traditional writers of original Smṛiti; a *Vishṇu-dharmasūtra* exists. P.V. Kane suggests 300 B.C. to 100 B.C. as the conjectural date of the older portion of this work. See *Smṛiti.*

VISHṆUDĀSA (fl. 15th cent.). A Sanskrit poet, who is said to be the maternal uncle of Chaitanya. On the model of *Meghadūta* (q.v.), his *Manodūta* is a pathetic appeal to Kṛishṇa with mind as messenger, and contains a description of Vṛindāvana.

VISHṆUDEVA (fl. 14th cent.). Author in Sanskrit of *Rasarāja-lakshnū*, an Āyurvedic work.

VISHṆU-DHARMASŪTRA (*--Smṛiti*). See *Smṛiti.*

VISHṆUDHARMOTTARA-UPAPURĀṆA A work in Sanskrit, which is divided into three sections; section I deals with the creation of the world, cosmology, geography, astronomy, division of time, genealogies (including that of Purūravas and Urvaśī) stotras, rules about Vratas and Śrāddhas; section II relates to law and politics, medicine, the science of war, astronomy and astrology (there is here a prose section with the special title 'Paitāmaha-siddhānta'), while section III deals with the grammar, lexicography, metrics and poetics, dancing, singing and music, sculpture and painting (the making of images of gods) and architecture (construction of temples).

The work is a Kāshmīrian Vaishṇava book of encyclopaedic character; it is often quoted by Alberuni as the 'Vishṇudharma'. Supposed to have been compiled between 450 and 650 A.D., some of its portions may be of earlier or later origin. Occasionally, it is given out as a part of *Garuḍa-purāṇa*, but generally it is regarded as an *Upapurāṇa.* On its Brahmasiddhānta portion, the Brāhmasiddhānta of Brahmagupta is supposed to have been based. See *Upapurāṇa, Purāṇa.*

VISHṆUGUPTA. See *Kauṭilya.*

VISHṆUKĀNTA JHĀ. A modern Sanskrit author of *Rājendra-praśasti*, eulogising in 555 verses the first President of India, Dr Rājendra Prasād.

VISHṆU MITRA. A modern Sanskit writer of Khanpur, Rohtak, whose chief works are: *Indirā-charitam, Nehru-charitam* and studies in Sanskirt on *Rāmāyaṇa* and *Mahābhārata.*

VISHṆUU-PURĀṆA. See *Purāṇa.*

VISHṆU RĀMAKṚISHṆA ĀṬHAVALE. A Paṇḍita of Mahārāshṭra and Sanskrit author of *Purushārtha-chintāmaṇi* (Ānandāśrama, Poona, 1907).

VISHṆUŚARMAN (fl. prior to 531). Tradi-

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tionally known as the author in Sanskrit of *Pañchatantra* (q.v.); the original work is no longer extant. In the introduction to this work, he is described as relating the stories to the sons of king Amaraśakti of Mahilāropya or Mihilāropya in South India.

VISHṆU-SMṚITI. See *Smṛiti*.

VISHVA BANDHU (1897-1973). A celebrated Vedic scholar, who in 1924, organised at Lahore, the Vishveshvaranand Vedic Research Institute (later shifted to Hoshiarpur) and as its Honorary Director for life developed its mani-fold research and publication activities. His chief works are : ed. of *Ṛigveda* with four ancient unpublished commentaries (8 Vols., 1963-66), of Skandasvāmī, Udgīthāchārya, Veṅkaṭa-mādhava and Mudgalāchārya, ed. of *Atharvaveda* with Padapāṭha, and with Sāyaṇa Bhāshya (5 Vols., 1960-64), *Vaidika-padānukrama-kośa* (*A Vedic Concordance*; a universal vocabulary register of all available texts; about 500 including Saṁhitās, Brāhmaṇas, Sūtra-granthas, Āraṇyakas, Upanishads, etc., provided with complete textual references and commentary bearing on Vedic phonology, accent, etymology, morphology, grammar, metre and text-critcism; 16 Vols., 1935-65), *A Grammatical Word-Index to Ṛigveda* (1963), *A Grammatical Word Index to Atharvaveda Śaunaka and Paippalāda*; 1963), *A Grammatical Word-Index to Four Vedas* (2 Vols., 1962-63), *A Grammatical Word-Index to Taittirīya-saṁhitā* (1963), *Index of the Ṛigveda Mantras* (1966), *Index of the Ṛigveda Padapāṭha* (1966), ed. of *Atharva-Prātiśākhya*, *Catalogue of V.V.R.I. Manuscript Collection* (2 Pts., 1959), *Grammatical Word-Indexes to the Principal Vedic and Upanishadic Texts* (6 Vols; 1962-66), *Vaidika-Śabdārtha-Pārijāta* (A complete Etymological Dictionary of Vedic language, Fasciculus I, 1929), *A Comparative and Etymological Dictionary of Vedic Interpretation* (A specimen, 1965), *A Comparative and Critical Dictionary of Vedic Interpretation* (revised specimen, 1972), *Vedic Textuo-Linguistic Studies* (1972), *Brāhmaṇoddhāra-kośa* (a selection of about 50,000 Brāhmaṇic citations under appropriate conceptual headings, 1966), *Vaitāna-śrauta-sūtra* of the *Atharvaveda* (critical ed. with the comm. of Somāditya, 1967), *Vālmīki-rāmāyaṇa* (North-Western recension, critical ed. 8 Vols., 1928-47), *Rājataraṅgiṇīs of Kalhaṇa, Jonarāja, Śrīvara and Śuka* (critical ed., 4 Vols., 1963-67), *Vedasandeśa* (Message of the Vedas, 4 Vols., 1925-31), *Veda-śāstra-saṅgraha* (*Anthology of Sanskrit Literature*, Vol. I, 1967, pub. by the Sahitya Akademi) and some writings in Hindi on Ārya Samaj and its mission.

VISHWANĀTHAM, M. A modern scholar, whose chief work *Purāṇa-mīmāṁsā* (Tenali, 1940) bears an alternative title 'A Review of the Ancient History of India'.

VISUDH BUSYAKUL. A modern Thai scholar, who has brought out a collection of his writings under the title: *Visudh's Nibondh*; his work pertains to a number of topics.

VISUDDHIMAGGA. The most outstanding Pali work of Buddhaghosha (q.v.), which means the way to *Visuddhi* or purity; an original work, it deals mainly with *Sīla* (conduct), *Samādhi* (meditation) and *Paṇṇā* (wisdom). It is a systematic presentation of the entire doctrine of Buddha; the very essence of the *Tipiṭaka* is found in it. If Buddhaghosha had written nothing else, *Visuddhimagga* alone would have secured for him an undying fame; it was written, according to the author, in accordance with the dogmas and doctrines followed in the Mahāvihāra of Anurādhapura. Its style is clear and lucid and occasional parables and legends have been introduced to enliven the dry doctrinal discussions; its vocabulary is surprisingly rich. Numerous miracles are told showing how meditation enables saints to acquire supernatural and magical powers.

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See *Buddhaghosha.*

VISUDDHI-MAGGA-GANTHI. A Burmese Pali work, explaining the difficult passages of *Visuddhimagga* (q.v).

VIŚVANĀTHA. A Sanskrit dramatist, who lived at Warangal under the patronage of Pratāpa-rudradeva (r. 1294-1325). Called upon to entertain an assembly of Paṇḍits at the Warangal durbar, he wrote his *Saugandhikā-haraṇa* (q.v.); Gangādevī (q.v.) was his pupil.

VIŚVANĀTHA (fl. between 1300 and 1380). Son of Mahākavi Chandraśekhara and grandson of Nārāyaṇa, both learned men and authors, Viśvanātha held high offices in the court of the king of Orissa and bore the title Sāndhivigrahika Mahāpātra. He is the author of *Sāhitya-darpaṇa* (q.v.), a celebrated Sanskrit work on poetics; besides a comm. on the *Kāvya-prakāśa* (q.v.), his other works referred to by himself are: *Rāghava-vilāsa-kāvya, Narasiṁha-vijaya-kāvya, Chandra-kalā-nāṭikā, Prabhāvatī-pariṇaya* (the last two plays), *Kuvalayāśva-charita* (in Prakrit) and *Praśasti-ratnāvalī*, a Karambhaka in 16 languages, containing panegyrics. Viśvanātha declares that poetry consists of a sentence full of Rasa (sentiment).

VIŚVANĀTHA (fl. 17th cent.). Author in Sanskrit of Kārikāvalī or *Bhāshā-parichchheda* (q v.), which is a noted text-book of Nyāya-vaiśeshika philosophy.

VIŚVANĀTHA (fl. end of 18th cent.). A Sanskrit writer, son of Trimaladeva of Āndhra (but migrated to Benares) and author of *Mṛigāṅkalekhā*, a four-act nāṭikā, on the marriage of Kāmarūpa princess, Mṛigāṅka-lekhā with Kalinga king Karpūratilaka; the poet though imitating *Ratnāvalī* (q.v.) in plot, has an enchanting style and fancy. His *Sāhitya-sudhā-sindhu*, in 3 taraṅgas, is a work on poetics.

VIŚVANĀTHA (fl. 1st half of 18th cent.). A Sanskrit writer, pupil of Dhuṇḍirāja (q.v.) and author of *Śṛiṅgāra-vāṭikā*, a nāṭikā on the love of the Avanti king Chandrakeli with Champāvatī and Kantimatī.

VIŚVANĀTHA (fl. 18th cent.). A Sanskrit poet, whose works *Kṛishṇa-bhāvanāmṛita, Gaurāṅgalīlāmṛita* and *Kṛishṇāhnika-kaumudī* deal with Chaitanya Vaishṇavism; *Vratarāja*, a work on Dharmaśāstra, is attributed to him.

VIŚVANĀTHA MIŚRA. A modern Sanskrit writer, whose *Kavisammelanam-prahasanam*, a satirical skit in cocktail language, is in three sections: first on *Gentleman-mīmāṁsā*, the next on Tea and the third on *Kursī*; his *Kali-kautaka* (*Bhāratī, XIX*) is also a satire.

VIŚVANĀTHA SIṀHA VĀGHELA (1813-54). Ruler of Rewā, who is the reputed author of no less fifty Sanskrit works on Rāma cult (exposition of the details of Rāma worship, poems, songs and musical plays). His chief works are: *Rāmāchandrāhnika* (a poem in praise of Rāma on the style of *Gīta-govinda* with a comm. on it) and *Saṅgīta-Rāghu-nandana* (a treatise on music).

VIŚVANĀTHA VIDYĀMĀRTAṆḌA. A modern Sanskrit scholar, whose chief works are the Hindi comm. on *Sāmaveda*, on some Kāṇḍas of the *Atharvaveda* and an original work, *Vaidika Paśu-yajña Mīmāṁsā.*

VIŚVA-PRAKĀŚA. A Sanskrit work on astronomy consisting of 13 chapters and attributed to Vṛiddhavaśishṭha (q.v.); also called *Vṛiddhavaśishṭha-siddhānta.*

VIŚVA-PKAKĀŚA. See *Maheśvara.*

VIŚVARŪPA (fl. 1st half of 9th cent.). A

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Sanskrit writer, who wrote his comm. *Bālakrīḍā* on the *Yājñavalkya-smṛiti* (q.v.) before Vijñāneśvara, who thrice refers to it in his *Mitāksharā*. Viśvarūpa quotes, among others, the *Ślokavārttika* (q.v.) and is very probably to be identified with Bhavabhūti; he is generally sought to be identified with another Viśvarūpa or with Sureśvara (q.v.), a disciple of great Śaṅkarāchārya, and author of the *Naishkarmya-siddhi* and several other works, but that does not appear to be a correct view.

VIŚVARŪPA KṚISHṆABHAṬṬA (fl. 15th cent.?). A Sanskrit dramatist and son of Nṛisiṁha; his *Murāri-vijaya* describes the early life of Kṛishṇa.

VIŚVEŚVARA. A Sanskrit poet of the court of Singabhūpāla (q.v.; fl. 14th cent.), and author of *Chamatkāra-chandrikā*, a work on rhetorics, which has illustrations in praise of his patron.

VIŚVEŚVARA. (fl. early 18th cent.). A Sanskrit poet, son of Lakshmīdhara of Pāṇḍe family and author of *Mandāramañjarī* (a prose romance), *Romāvalī-śataka*, *Āryā-śataka* (poems); his Alaṅkāra works are: *Alaṅkāra-kula-pradīpa*, *Alaṅkāra-kaustubha*, *Alaṅkāra-muktāvalī*, *Kavīndra-karṇābharaṇa*, *Kāvya-tilaka*, *Rasa-chandrikā* and commentaries on *Naishadha-charita* and on *Rasa-mañjarī* (the last comm. entitled *Vyaṅgārtha-kaumudī*). He is author also of *Nirṇaya-kaustubha*, a work on Dharmaśāstra. His dramatic works are: *Rukmiṇi-pariṇaya* (a nāṭaka), *Navamālikā* (a nāṭikā, describing the amours of Vijayasena and Navamālikā of Avantī) and *Śṛiṅgāra-mañjarī* (a saṭṭaka in Prakrit). *Āryāsaptaśatī*, really on erotics, is of considerable poetic thought.

VIŚVEŚVARA. A Sanskrit writer of the court of king Raṇavīra Siṁha (ascended 1857) of Kāshmir and author in Sanskrit of *Raṇavīra-vijaya* (an encyclopaedia) and *Skandhāsthi-praśna* (a treatise on prognostication derived from Muhammadan sources).

VIŚVEŚVARA BHAṬṬA (fl. latter half of 14th cent.). Author in Sanskrit of the Smṛiti work *Madana-pārijāta* (q.v.), passing in the name of Madanapāla (q.v.). Viśveśvara Bhaṭṭa was son of Pedibhaṭṭa and Ambikā, was a native of Dravida country and migrated to North India after composing *Subodhinī*. The Benares school of Hindu Law looks upon Viśveśvara as one of its leading authorities.

VIŚVEŚVARANĀTHA REU (fl. 20th cent.). A Sanskrit writer of Jodhpur, whose *Āryavidhāna* or *Viśveśvara-smṛiti* is a voluminous modern Smṛiti, incorporating new scientific geography and history, modern hygiene, birth control, etc.

VIŚVEŚVARA SIDDHĀNTA-ŚIROMAṆI. A modern Sanskrit writer of Vṛindāvan, who wrote a thesis on ethics in Western philosophy, under the tittle *Nīti-śāstra*. His other chief works are: *Abhinava-bhāratī* (a comm. in Hindi on Bharata's *Nāṭyaśāstra*), *Tarkabhāshā* and a Hindi tr. of *Dhvanyāloka* (Delhi, 1952).

VIŚVEŚVARA-SMṚITI. See *Viśveśvaranātha Reu*.

VIŚVEŚVARA VIDYĀBHŪSHAṆA. A modern Sanskrit author of *Prabuddha-himāchalam* (pub. in *Praṇava-Pārijāta*, I ff.), a long drama dealing with the Chinese aggression on India.

VIṬṬHALA KṚISHṆA (fl. 17th cent.). A Sanskrit poet, whose *Anūpasiṁha-guṇāvatāra* gives a glorified account of Anūpasiṁha (r. 1674-1709) of Bikāner.

VIṬṬHALA ŚĀSTRĪ. See *Pañcha-bhūta-padārtha*.

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VIVĀDA-BHAṄGĀRṆAVA. A huge Sanskrit Smṛiti digest compiled at the instance of Sir William Jones by Jagannātha Tarkapañchanana (q.v.) to facilitate the understanding of Hindu Law by British judges.

VIVĀDA-CHANDRA. A Sanskrit work on Smṛiti by Misarū Miśra (q.v.), dealing with several titles of law and with procedure. A recognised authority on Hindu Law in Mithilā, it was written at the instance of Lachhimādevī, wife of prince Chandrasiṁha of the Sugauna Dynasty of Mithilā.

VIVĀDA-CHINTĀMAṆI. A Sanskrit digest by Vāchaspati Miśra (q.v.), which deals with the 18 titles of *Vyavahāra-pada*. It wasconsidered as an authority in the Mithilā school of Hindu Law and was quoted in the British India High Courts and the Privy Council. See *Vivādaratnākara.*

VIVĀDA-RATNĀKARA. An extensive Sanskrit Smṛiti digest by Chaṇḍeśvara (q.v.), forming a part of his *Smṛiti-ratnākara* (q.v.). In its 100 chapters, called *Taraṅgas*, it deals with the entire field of civil and criminal law. Along with *Vivāda-chintāmaṇi* (q.v.) of Vāchaspati, of which the *Vivāda-ratnākara* formed the basis, it is considered supreme authority in matters of Hindu Law in Mithilā.

VIVĀDĀRṆAVA-SETU. A huge Sanskrit Smṛiti digest by Bāṇeśvara Vidyālaṅkāra (q.v.), a Bengali scholar, prepared at the instance of Warren Hastings. Its 21 Chapters, covering 1632 verses, deal with matters of dispute like recovery of debts and the modes of settlement.

VIVĀGASUYAM. See *Aṅga.*

VIVARAṆA-PRAMEYA-SAṄGRAHA. A Sanskrit work by Vidyāraṇya (q.v.), which is a gloss on Prakāśātman's work called *Pañchapādikā-vivaraṇa*; it contains an analysis of the conclusions of Prakāśātman in the above work.

VIVEKA-CHŪḌĀMAṆI. A Sanskrit work in 580 verses on Advaita Vedānta philosophy, ascribed to Śaṅkarāchārya (q.v.).

VIVEKĀNANDA-CHARITA. See *Nāgarājan, K.S.*

VOGEL, CLAUS (1933-). A German Indologist, who is well acquainted with the Chinese Buddhist literature. He has improved upon Johnston's tr. of *Buddha-charita* in some points, as has been shown by his 'On the first canto of Aśvaghosha's *Buddhacharita*' (*Indo-Iranian Journal*, IX, 4; 1966). His works are : *Temples of Amorous Pleasure* (1962), Vāgbhaṭa's *Ashṭāṅgahṛidaya-saṁhitā* (The first five chapters of its Tibetan version, 1965), Surūpa's *Kāmaśāstra* (an erotic treatise in the Tibetan, Tanjur, 1965), *The Teachings of the Six Heretics* (1970), Śrīdharasena's *Viśvalochana, Ein Jaina-Wörterbuch des Sanskrit im lamaistischen Kanon* (1976). He is editor of *Jñāna muktāvalī.*

VOGEL, J. PH. A Dutch Indologist, whose chief works are: *Op het voetspoor van Baeddha* (Haarlem, 1934), A *Geographical Atlas of Greater India, Buddhist Art in India, Ceylon and Java* (Oxford, 1936), *Mathurā Museum Catalogue* (Allahabad, 1910) and a Dutch rendering of the *Mṛichchhakaṭika.*

VOLKOVA (Mrs.). A well-known modern Russian Indologist, who had taught most of the present younger generation of Sanskritists, she has her studies on many branches of Sanskrit literature, e.g., *Jātakamālā, Bhagavadgītā, Kathā-saritsāgara,* Bhartṛihari, Mahāyāna texts, etc.

VOLODARSKY, A. I. A modern Russian Indologist, whose 'Ariyabhata' (1977) and articles (in Russian); 'Ancient Indian Systems

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of Numerations', in *Indian Culture and Buddhism* (1972) and 'Mathematics in Ancient India' in *Historical and Mathematical Researches*, Part 20 (1975) deal with ancient Indian mathematics and astronomy.

VOPADEVA (fl. *c.* 1250). A Sanskrit grammarian, son of Keśava and a pupil of Dhaneśa; he was a native of Berār, but the great popularity of Vopadeva's grammar in Bengal has led some scholars to believe that he fl. in Bengal. He is the author of well-known grammatical works *Mugdhabodha* (q.v.; the chief text of the Vopadeva school) and *Kavikalpa-druma* (q.v.); he was a voluminous writer, his other works being *Muktāphala*, *Hari-līlā-vivaraṇa*, etc. Some scholars believe that the *Bhāgavata-purāṇa* (q.v.) is the work of the grammarian Vopadeva.

VOPADEVA (fl. *c.* 1300). Son of the physician Keśava and protégé of Hemadrī, he commented on the *Śārṅgadhara-saṁhitā* and wrote *Śataślokī* (q.v.), an Āyurvedic work in Sanskrit.

VOPADEVA. Supposed author in Sanskrit of *Tithisiddhi-kāmadhenu*, a work on astronomy.

VOROBYOVA-DESYATOVSKAYA, M. I. A Russian Indologist, who is the author of a tr. in Russian of the *Mṛichchhakaṭika* (q.v.), based on the Tibetan and the Central Asian manuscripts, collected and preserved in Leningrad and has prepared for publication some non-published fragments from the *Saddharma-puṇḍarikā*. On newly-discovered Kharoshthi inscriptions, he has written two articles, which have been pub. in the *Journal of Ancient History* (1976, NI; 1974, NI).

VOSTRIKOV, ANDREJ (1904-37). A Russian Indologist, whose chief work on Tibetan historical literature, *Tibetaskaja istoriceskaja literatura* (Moscow, 1962) was published 25 years after his death.

VRAJ BIHĀRĪ CHAUBE. A modern Sanskrit scholar, whose chief works are: *Vaidika-vaṅmaya-kā-Anuśīlana* (in Hindi, 1972) and *Treatment af Nature in the Ṛigveda*.

VRAJANĀTHA (fl. *c.* 1753). A Sanskrit writer of the court of king Mādhava; his *Padya-taraṅgiṇī*, with comm. in 12 taraṅgas, is a large anthology and was composed at Jaipur in 1753.

VRAJARĀJA DĪKSHITA (fl. 18th cent.). A Sanskrit author of *Rasika-rañjana* (an Alaṅkāra work, which is a comm. on Bhānudatta's *Rasamañjarī*), *Śriṅgāra-śataka* and *Shaḍṛitu-varṇana* (poems).

VRAJAVALLABHA DVIVEDA. A scholar, whose chief work is: *Kāṇva-saṁhitā-bhāshya-saṅgrahaḥ* (1953 ff.; jointly with Subhadra Jha); he has written also articles on Purāṇic studies.

VREESE, K. St. J.M. DE. A Dutch Indologist, whose chief works are: *Apabhraṁśa Studies* (a series of articles under this title) and a fresh ed. of *Nīlamata-purāṇa* (Leiden, 1936).

VṚIDDHAGARGA (fl. 1st cent.). Supposed author in Sanskrit of *Vṛiddhagarga-saṁhitā* (q.v.), an astronomical work.

VṚIDDHAGARGA-SAṀHITĀ. A Sanskrit work, attributed to Vṛiddhagarga (q.v.), which is one of the oldest astronomical Saṁhitās, but is available in an incomplete form.

VṚIDDHAVAŚISHṬHA (fl. perhaps 2nd cent.). Supposed author in Sanskrit of *Gaṇitaskandha* (on mathematics) and *Viśva-prakāśa* (on astronomy).

VRIES, J.D.L. DE. A German Indologist, whose chief work *Der Śrāddhakalpa im Harivaṁśa und im funf anderen puranen* (Bonn,

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1928) discusses comparative texts for the Śrāddhakalpa in the *Harivaṁśa* and five other Purāṇas to arrive at the original.

VṚIKSHĀYURVEDA. A Sanskrit work on plant diseases by Sureśvara (q.v.).

VṚIKSHĀYURVEDA. A Sanskrit work by Parāśara, assigned by some to pre-Christian age and by others to about the 12th century.

VṚINDA. Name of an ancient grammarian and supposed author of a vast and learned Sanskrit work, *Saṅgraha*; a *Paribhāshāsūchana* is also ascribed to him.

VṚINDA (fl. *c.* 1000). A Sanskrit writer on medicine and author of the *Siddhiyoga* or *Vṛindamādhava*, a work which closely follows the order of diseases as found in the *Nidāna* (q.v.) of Mādhavakara.

VṚINDAMĀDHAVA. Same as *Siddhi-yoga* (q.v.).

VṚISHṆI DAŚĀḤ. See *Vaṇhidasão.*

VṚITTA-JĀTI-SAMUCHCHAYA. See *Virahāṅka.*

VṚITTA-RATNĀKARA. A Sanskrit work on prosody by Kedāra Bhaṭṭa (q.v.); divided into six chapters and consisting of 136 metres, it has been extensively quoted by commentators like Mallinātha. The work was highly popular in different parts of India; an early manuscript of this work is dated Saṁvat 1190 and lies at Jaisalmer.

VṚITTI. See *Kātantra-vṛitti.*

VUTTODAYA. A famous Pali work on metrics by Saṅgharakkhita.

VYĀKARAṆA. One of the six *Vedāṅgas* (q.v.), dealing with Sanskrit grammar.

VYAKTI-VIVEKA. A well-known Sanskrit work on poetics by Mahimabhaṭṭa (q.v.); divided into three chapters, it severely criticises the Dhvani theory; the author accepts only two senses of Śabda, viz., the *vāchya* (the actually expressed) and the *anumeya* (inferable) and includes under the latter both *lakshya* and *vyaṅgya* whose independent existence he controverts. Despite the great scholarship of Mahimabhaṭṭa, his work was forgotten in later times and if he is cited, it is for the reason of his pitting himself against the most formidable theory of Dhvanikāra and Ānandavardhana (qq.v.).

VYĀSA. Traditional author of the Sanskrit *Mahābhārata* (q.v.), often referred to as Vedavyāsa. According to *Mahābhārata*, he was son of Parāśara and the virgin Matsyagandhā or Satyavatī; born in an island he is called Dvaipāyana; on account of his dark complexion, he is sometimes styled Kṛishṇa Dvaipāyana. He is said to have compiled the Vedas for the first time and written the Purāṇas besides an excellent comm. on the philosophical work of Patañjali. It is said that while Vyāsa composed the *Mahabhārata*, god Gaṇeśa is said to have acted as his amanuensis, the condition between the author and the scribe was that the former would not stop dictating the verses till the completion of the book and that the latter would not write without understanding the meaning of the verses. Vyāsa at intervals dictated extremely difficult verses known as Vyāsa-kūṭas; during the time Gaṇeśa took to comprehend the import of these verses, Vyāsa composed new stanzas. A Vyāsa is mentioned by Yājñavalkya (I.4) among the twenty great writers of original Smṛiti (see *Smṛiti*). While some would identify this Vyāsa with the author of the *Mahābhārata*, others regard them as distinct writers. A *Vyāsa-smṛiti* exists, and references are found to *Vṛiddha-vyāsa*, *Bṛihad-vyāsa* and *Laghu-vyāsa*. To Vyāsa is ascribed the work called *Vyāsa-siddhānta* (q.v.), which appears

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to be a part of the *Vyāsa-smṛiti*.

VYĀSA, B.S. A Prakrit scholar, who has ed. *Prākṛita-piṅgala* (Benares, 1959), a work on metrics.

VYĀSARĀYA (1478-1539). A Sanskrit writer and *rājaguru* of Vijayanagara king Kṛishṇadevarāya, who continued to be honoured by Achyutadevarāya; his important work on Dvaita philosophy are: *Nyāyāmṛita*, *Tarkatāṇḍava* and *Chandrikā*; collectively known as *Vyāsatrayī*. The life of Vyāsarāya is described in the *Yyāsa-yogī-charita-champū* written by Somanātha.

VYĀSA-SIDDHĀNTA. A Sanskrit work, ascribed to Vyāsa, on mythical cosmography; also called *Vedāṅga-jyotiśāstra*. Consisting of three chapters, it appears to be a part of the *Vyāsa-smṛiti*.

VYĀSA-SMṚITI. See *Smṛiti*.

VYĀSA ŚRĪRĀMADEVA (Rāmadeva; fl. 15th cent.). A Sanskrit dramatist, who was a protégé of Kalachuri kings of Rāyapura. He is the author of three dramas (styled shadow plays, though in reality they do not differ from the ordinary plays) called *Subhadrāpariṇya* (on the marriage of Subhadrā with Arjuna), *Rāmābhyudaya* (dealing with Rāma's conquest of Laṅkā, fire ordeal of Sītā and return to Ayodhyā) and *Pāṇḍavābhyudaya* (describing Draupadī's birth and marriage).

VYĀSATRAYĪ. See *Vyāsarāya*, *Vijayīndratīrtha*.

VYAVAHĀRA. See *Vavahāra*.

VYAVAHĀRA-CHINTĀMAṆI. A Sanskrit Smṛiti digest by Vāchaspati Miśra (q.v.), which treats of judicial procedure and the four principal topics thereof, viz., plaint, reply, evidence and judgment.

VYAVAHĀRA-MĀTṚIKĀ. A Sanskrit Smṛiti digest by Jīmūtavāhana (q.v.), which deals with the elements of judicial procedure, the eighteen titles of law, etc.

VYAVAHĀRA-MAYŪKHA. A Sanskrit Smṛiti digest by Nīlakaṇṭha Bhaṭṭa (q.v.), which is an authority on Hindu Law in Western India.

VYAVAHĀRA-NIRṆAYA (or *Varadarājiya*). A foremost Sanskrit Smṛiti digest by Varadarāja (q.v.), held in high esteem in South India. A comprehensive work dealing with both procedure and substantive law, it is complete and self-contained. It shows originality in interpretation and mastery of Mīmāṁsā and Nyāya.

VYAVAHĀRA-RATNĀKARA. A Sanskrit work, which forms part of Chaṇḍeśvara's *Smṛiti-ratnākara* (q.v.) and deals with civil and criminal law.

VYOMAŚEKHARA (fl. 10th-11th cent.). A Sanskrit writer on philosophy and author of the *Vyomavatī*, a comm. on Praśastapāda's Bhāshya on the *Vaiśeshika-sūtra*. See *Udayana*, *Śrīdhara Bhaṭṭa* and *Śrīvatsa*.

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WACKERNAGEL, JAKOB. An Indologist, whose chief work is *Altindische Grammatik* (Vol. I, 1896, Vol. II, 1905, Vol. III, 1930 and another volume in 1954); the last two volumes were brought out by Albert Debrunner, a student of Wackernagel. *Altindische Grammatik* is the most comprehensive work on Sanskrit Grammar; the work enumerates the publications which appeared up to 1896; Renou's tr. of Wackernagel's text *Altindische Grammatic, Introduction générale,* Göttingen, 1957) gives bibliographical information on the publications which appeared since 1896.

WAGISWARA, W.D.C. An Indologist, whose chief work is Eng. tr. of *Dhammapada* under the title *Way of Virtue* (London, 1912; jointly with K.J. Saunders).

WAKANKAR, V.S. See *Brooks, Robert R.R.*

WALDSCHMIDT, ERNST (1897-). A German Indologist, who ed. fragments of the *Bhikshuṇīprātimoksha* of the Sarvāstivādin (Leipzig, 1926) and fragments of canonical sūtras (Leipzig, 1932). His *Sanskrithandschriften aus den Turfanfunden* (I, Wiesbaden, 1965) lists all Sanskrit fragments pub. by German scholars from 1904 to 1964 (for the years 1964-1970 see Vol. II, 1971). Waldschmidt has analysed the *Mahāparinirvāṇa-sūtra* and parallel text in *Die Überlieferung vom Lebensende des Buddha* (Göttingen, 1944-48) and has ed. the Sanskrit text together with parallel passages in Pali, Tibetan and Chinese (*Das Mahāparinirvāṇa-sūtra,* Berlin, 1950-51). He has in the same way analysed and ed. the *Mahāvadāna-sūtra* which deals with the seven Buddhas who preceded Gautama and, in particular with Vipaśyin (*Das Mahāvadāna-sūtra,* Berlin, 1953-56). The third great text analysed and ed. by Waldschmidt is the *Chatuahparishat-sūtra* (Berlin, 1952, 1957, 1962), which relates an important episode in the life of the Buddha. Waldschmidt was able also to use a manuscript from Gilgit which has been identified by Tucci as part of the Sanghabhedavastu of the *Vinaya* of the Mūlasarvāstivādin. The comparison of the manuscripts from Central Asia with the Gilgit manuscript is important for the linguistic history of the text; Waldschmidt's editions are thus examplary. From the Turfan collection, he has also ed. a large number of fragments in a series of articles, many of which have been reprinted in a collection of his publication, *Von Ceylon bis Turfan* (Göttingen, 1967) and in the *Sanskrit handschriften aus de Turfanfunden,* of which three volumes have been pub. with three or four still to follow. In the publications on Turfan frescoes, he has been associated as author for two volumes jointly as well as

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independently. He has brought out also *Introduction to Pali*, left incomplete by his teacher, Lüders, under the title *Beobachtungen über die Sprache des Buddhistischen urkanons* (1954); he has pub. also Lüders's ed. of the Brāhmī inscriptions and *Ein Zweiter Beitrag zur Rāgamālā-Ikonographie* Göttingen, 1972). His wife has produced, jointly with him, a copiously illustrated volume on the arts and crafts of India. See *Mehendale, M.A.*

WALES, QUARITCH. A modern Indologist, whose chief work is: *The Making of Greater India* (London, 1951).

WALKOWSKA, ANNA. A modern Polish Indologist, who is the author of works on Indian marriage and on the cult of the dead in ancient India.

WALLDÉN, R. A modern Swedish Indologist, who is working on the vocabulary common to Tamil and Indo-Āryan languages.

WALLER, HERMANN. A modern German Indologist, whose chief studies are : *Anāhita* (on Ṛigvedic and Avesta prosody) and a big treatise on Indo-Germanic prosody; one of his works is a metrical German anthology of Indian poetry.

WALLESER, MAX (1874-1954). A German Indologist, who chief works are : ed. of *Manoratha-pūraṇī* (q.v.), *Die Buddhistische Philosophie in ihrer Geschichtlichen Entwicklund* (Buddhist Philosophy in its Historic Development), *Die sekten des alten Buddhismus* (Sects of Ancient Buddhism), *Sprache und Heimat des Palikanons* (Heidelberg, 1924; which explains Pali as the language of Pāṭaliputra), studies on Bhābru-Bairat-Edict of Aśoka, and 'The Life of Nāgārjuna from Tibetan and Chinese Sources'.

WALLIS, H.W. An Indologist, whose chief work is : *Cosmology of the Rigveda* (London, 1887).

WALTERS, J. (1906-). An English Indologist, whose chief work is: *The Essence of Buddhism.*

WANKE, L. An Austrian Indologist, whose chief work is: *Zentralindische Felsbilder* (Rock Paintings of Central India; Graz, 1977).

WARDER, A.K. An Indologist, whose chief works are : *Pali Metre* (1967), *Introduction to Pali* (1968), *Indian Buddhism* (1970), and *Indian Kāvya Literature* (Vol. I, 1972, Vol. II, 1974, Vol. III, 1977, Vol., IV to be out shortly).

WARṆEKAR, ŚRĪDHARA BHĀSKARA (1919-). A celebrated Sanskrit poet of Nāgpur, whose chief works are : *Mandormimālā* (1956, a collection of about 2000 Sanskrit poems, including several descriptive, reflective, didactic and patriotic pieces), *Mahābhārata-sāra* (3 Pts.), *Javāhara-taraṅgiṇī* (a century of verses on Jawaharlal Nehru), *Vivekānanda-vijaya* (1972; a 10-Act Mahānāṭaka on Svamī Vivekānanda), *Śivarājyodaya* (1972; a long Mahākāvya in 68 cantos on the life of Shivājī) and *Śivārājābhishekam* (a drama, 1974).

WARREN, H. A Dutch Indologist, who ed. five small Jaina Upāṅgas under the title *Nirayāvaliyāo* (Amsterdam, 1879) and also wrote *Jainism* (Madras, 1912); his *Kāla-saṅkalīta* gives an elaborate exposition of the Hindu solar and luni-solar measures of time with an account of Bṛihaspatichakra or Jupiter's Cycle of sixty years.

WARREN, HENRY CLARKE (1854-99). An American Indologist, whose chief work *Buddhism in Translations* has been pub. in the Harvard Oirental Series, of which, along with

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Lanman (q.v.), he was the founder. His *The Life of the Buddha* is based on the original Pali sources.

WATANABE, K. See *Takakusu, J.*

WATANABE SHŌKŌ. See *Leumann, Ernst.*

WATTERS, THOMAS (1840-1901). A scholar, whose extensive notes on Hsüan-tsang's Hsi-yü-chi, were pub. posthumously under the title *On Yuan Chwang's Travels in India* (London, 1904-5).

WATTS, ALAN. A modern writer, who has written on Vedānta and Indian thought and philosophy.

WAYMAN, ALEX (1921-). A modern American Indologist, whose chief works are the ed. of the Buddhist text *Śrāvaka-bhūmi* under the title *Analysis of the Śrāvaka-bhūmi* (1961), the study of *Mkhas-grub-rje's Fundamentals of the Buddhist Tantras* (The Hague, 1968), which he tr. from Tibetan in collaboration with F. Lessing; jointly with his Japanese wife he tr. from Sanskrit, Tibetan and Sino-Japanese the *Śrīmāla-siṁhanāda-mahāyāna-sūtra* (1974; dealing with the Tathāgata-garbha theory) and *The Buddhist Tantras: Light on Indo-Tibetan Esoterism* (1973). In a paper in the *History of Religions* (Chicago, 1965), he has made a study of the 'Climatic Times in Indian Mythology and Religion', explaining the basis of religious practices like the *Sandhyā* and *Gāyatrī-japa*, periodic worship of deities and festivals, in the natural, daily and seasonal solar phenomena and the correspondence between the human system, the microcosm and the macrocosm. He has also written an article 'Who Understands the Four Alternatives of the Buddhist Texts' (*Philosophy East and West*, Vol. 37, No.1, 1977).

WEBER, ALBRECHT (1825-1901). A celebrated German Indologist, who was appointed to the chair for Sanskrit in the University of Berlin in 1867. He was concerned with the study of Indian antiquity and his chief works are: ed. of *Vājasaneyi-saṁhitā* of *Yajurveda*, in its Kāṇva and Mādhyandin recensions, with Mahīdhara's comm. (1852-59), ed. of *Śatapatha-brāhmaṇa*, in its Mādhyandin recension with the commentaries of Sāyaṇa, Harisvāmī and Dviveda Gaṅga (1885, reprinted 1924), ed. of *Kātyāyana-śrautasūtra*, with extracts from commentaries of Karka and Yajñikadeva, ed. of *Taittirīya-saṁhitā* of *Yajurveda* (1871-72), ed. of *Adbhuta-brāhmaṇa* of *Sāmaveda*, ed. of *Adbhutādhyāya* of the *Kauśika-sūtra*; along with Aufrecht (q.v.), he tr. *Atharavaveda* (remained incomplete), wrote *Uber den Veda Kalender Nomens Jyotisham* (1862), *History of Indian Literature* (1978; tr. from German into English), research journal *Indische Studien* (17 Vols., 1850-85), run by him; ed. of a fragment of *Bhagavatī*, a Jaina Aṅga (1865-66), *Uber die Sūryaprajñapti* (1868; an essay on the study of a Jaina canonical work), *History of Jaina Literature*, ed. of *Gāhāsattasaī* or *Gāthā-saptaśatī* (Leipzig, 1870; complete ed. 1881; the first major Prakrit work ed. by a scholar, together with a long Preface about the authorship of Hāla and his probable date, notes dealing with grammar, index and a German tr.), German tr. of *Dhammapada* (1860), pub. of some Jātakas, Study in *Siddhānta-pañchāśikā, Akademische Vorlesungen Uber indische Literatur geschichte* (Berlin, 1852; the first attempt to write a complete history of Indian literature; Eng. tr. in Trübner's Oriental Series), *Kerzeichmisse der Sanskrit and Prakrit Handschriften der Koninglichen Bibliothek* (Berlin, 1886) and *Uber die heilingen schriften der Jaina* (1883-85; *Indische Studien* Vols. 16, 17). The credit of taking a review of the entire Jaina canon (from the MSS.) for the first time goes to Weber (Leipzig, 1883-85; in Eng. tr., Bombay, 1882-92); the basis for this was a collection of Jaina MSS. (from Western India) which reached Germany through the

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efforts of Bühler. By his ed. of *Gāthā-saptaśatī*, he first brought into prominence the Prakrit literature in Māhārāshṭrī. He wrote on Vedic mythology and as early as 1850, pub. in the first volume of his journal *Indische Studien*, a paper on the two legends from *Śatapatha-brāhmaṇa*: the legend of Manu and deluge and the legend of Videgha Mādhava, which, according to Weber, referred to the expansion of Vedic Āryans from the region of the river Sarasvatī to that of Sadānīrā in Kosala-Videha. Later, he dealt with other legends: the rejuvenation of Chyavana, Vāmadeva's two mares, Purūravas and Urvaśī, the Aśvins, etc. Elsewhere, he wrote that Christianity was the source of the festival of 'Kṛishṇajanmāshṭmī'.

WEILER, ROYAL. A modern American Indologist, who teaches in the University of Pennsylvania; his field of study is civilizations and institutions of India.

WEINER, SHEILA. An American Indologist. whose chief work is : *Ajantā: Its Place in Buddhist Art* (Berkeley, 1977).

WELBON, GUY RICHARD. An American Indologist, who has worked on the temple at Tirukkurunguḍi (in Tirunelveli District, Madras), its architecture and religions and artistic associations (his paper on the temple-drama of this place was pub. in *Saṁskṛita Raṅga Annual VI*, Madras, 1972) and *Vaishṇava Āgmas* (Vaikhānasa). One of his publications is *The Buddhist Nirvāṇa and the Western Interpretation* (Chicago, 1968). He at present teaches in the University of Pennsylvania.

WELLER, FRIEDRICH (1889-). A German scholar, who extensively studied Buddhist scriptures in Sanskrit, Pali, Chinese, Tibetan, Mongolian and Sogdian (see *Festschrift Friedrich Weller*, Leipzig, 1954). He also pub. an ed. of fragments of the *Buddha-charita*, the *Saundarānanda* and the *Jātakamālā*, of the Turfan collection. In 1933 and 1935, Weller had pub. indices of the Tibetan tr. and Indian text of the *Kāśyapaparivarta* (*Index to the Tibetan Translation* of the *Kāśyapaparivarta*, Cambridge, Mass., 1933, *Index to the Indian Text of the Kāśyapaparivarta*, Cambridge, Mass., 1935) and he continued his work on this text with trs. of the four Chinese verisons and the Indian text and an edition of the Mongolian version. He also pub. a Tibetan-Sanskrit Index of the *Bodhicharyāvatāra* (Berlin, 1952-55); his *ersuch Veiner kritik der Kaṭhopanishad* (1953) is a big study of *Kaṭha-upanishad*. He carried on his study of northern Buddhism for a long period but also came to the fore to a considerable extent with an examination of the Veda.

WELLS, H.W. A modern American Indologist, whose chief study is on Sanskrit Drama; he is the author of a couple of volumes on Sanskrit Drama and ed. a collection of Eng. tr. of Sanskrit plays.

WENNERBERG, C. A modern Swedish Indologist, whose special study is on Indo-German languages.

WESTERGAARD, NIELS LUDVIG (1815-78). A Danish Indologist, whose chief work is: *Radices Linguae Sanskrit* (1941); the Pali manuscripts were described by him in collaboration with Friedrich von Spiegel in the catalogue of the Indian manuscripts of the Royal Library : *Codices indici Bibliothecae Regiae Havniensis* (Havniae, 1846).

WEZLER, ALBRECHT 1938-). A German Indologist, who specializes in Indian grammar, linguistics and philosophy; his chief works are: *Paribhāshā*, etc. (1969), a study on Pāṇini (1975) and ed. of *L. Alsdorf, Kleine Schriften* (1974).

WHEELER, J. TALBOYS. A modern scholar,

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whose chief work is: *India of the Vedic Age* (1973).

WHEELER, MORTIMER. A modern scholar, whose chief work is: *Indus Civilization* (1963).

WHITE, DAVID. A modern American writer, who has written on Raman Maharshī.

WHITNEY, WILLIAM DWIGHT (1827-94). A famous Indologist, whose chief works are: ed. and Eng. tr. of *Atharvaveda-saṁhitā* (Śaunakīya Śākhā, jointly with Roth, with critical and exegetical comment; 1850-56, but was ed. and pub. by Lanman in Harvard Oriental Series, 1950; new Indian ed. 1962), *Atharvaveda-prātiśākhya* (ed. with comm. and tr.,1862), *Taittirīya-prātiśākhya* (ed. with comm. and tr.); *On the Veda, Sanskrit Grammar* (covering both classical as well as Vedic Sanskrit; first pub. in 1879; its second ed. of 1889 has run into several reprints), *The Roots, Verb-forms and Primary Derivatives of the Sanskrit Language* (Leipzig, 1885), *Sūrya-siddhānta* (ed. and tr.), *Oriental and Linguistic Studies* (2 Vols.) and *The Life and Growth of Language*.

On linguistic considerations and on the basis of repetitions of mantras in the *Ṛigveda*, he has come to the conclusion that the age of the Mantra period should be about 2000 B.C. He believed that Varuṇa was worshipped by the Āryans before the separation of the Indians and Iranians and that Ahur Mazda had developed out of Varuṇa.

WICKREMASINGHE, M. de Z. An Indologist, whose chief work is : Study of *Thūpa-vaṁsa* (1891).

WIKANDER, STIG. A Swedish Indologist, who is a specialist in Iranian, his thesis being on the Fire-priest (Atharvan). He has also a study on *Vāyu* (Lund, 1941) and has a special interest in the language and culture of the Kurds, who preserve remarkable Āryan affinities.

WILHELM, FRIEDRICH (1932-). A German Indoligist, whose chief works are : *Politische Polemiken im Staatslehrbuch des Kauṭalya* (1960), *Indien* (History of India, with A.T. Embree, 1967) and *Catalogue of Tibetan Manuscripts in Germany* (in preparation).

WILKINS, C. (1750-1836). An English Indologist, whose chief works are : *Bhagavadgītā* (Eng. tr. 1785), *Hitopadeśa* (Eng. tr. 1787), *Śakuntalā episode of the Mahābhārata* (tr. 1793), *Sanskrit Grammar* (1808; for this book, Sanskrit type was used for the first time in Europe, a type which the author himself had made) and *Radicals of Sanskrit Language* (1815).

WILKINS, W.J. An Indologist, whose chief works are: *Hindu Mythology : Vedic and Purāṇic* (1882) and *Modern Hinduism*.

WILLIAMS, R. An English Indologist, who pub. two versions of Prakrit work, *Maṇipati-charita* with Eng. tr. (London, 1959); he is the author also of *Jaina Yoga* (1963), giving a good picture of the Jaina way of life prescribed for monks and laymen; a valuable documentation of important sources, the *Jaina Yoga* is extremely useful for further studies.

WILLMAN-GRABOWSKA, HELENA (d. 1957). A Polish Indologist, who organized the Department of Indian Philology in Cracow anew. Her chief work *Les composes nominaux dans le Śatapatha-brāhmaṇa*; she is also the author of a history of the Old Indian literature and contributed an article "Brahman Mythologie" in the collective work "Mythologie Asiatique". She wrote in Polish a study on Kālidāsa as also tr. in that language fragments from the *Mahābhārata* and the *Kathāsaritsāgara*.

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WILSON, FRANCIS (Miss). A modern American Indologist, who has worked on the critical ed. of the *Bilvamaṅgala-Poems on Kṛishṇa* including the collection called the *Kṛishṇakarṇāmṛita* (the last pub. by the University of Pennsylvania Press). She at present teaches in the University of Wisconsin.

WILSON, HORACE HAYMAN (1784-1860). A celebrated English Indologist, whose chief works are: Eng. tr. of *Ṛigveda* according to orthodox interpretation (6 Vols., 1st Vol. 1850, completed, 1888; new ed. 1925-28), tr. of *Vishṇu-purāṇa* (1840, with an exhaustive Preface; reprinted Calcutta, 1961), *Vishṇu Purāṇa: A System of Hindu Mythology and Tradition, Hindu History of Kashmir, India—Three Thousand Years Ago, A Sketch of the Religious Sects of the Hindus* (2 Pts., 1828, 1832), *Religious Sects of the Hindus* (2nd. ed., 1858), *Religions of India* (1862), *Hindu Mythology, Lectures on Religious and Philosophical Systems of the Hindus, Select Specimens of the Theatre of the Hindus* (2 Vols.), *Dramas Or a Complete Account of the Dramatic Literature of the Hindus*, ed. of *Meghadūta* (annotated text, 1813), of *Kumārasambhava* and of *Ṛitu-saṁhāra, Sanskrit-English Dictionary* (1819, 2nd ed. 1832), ed. of *Sāṅkhya-kārikā* (1837) and *Introduction to Grammar of the Sanskrit Language*; he also prepared a summary of the researches made in the field of Indian Numismatics (1841). A pioneer in the Indological field, his works have inspired further researches.

WINCKLER, HUGO. A German scholar, whose study (1907) determines the age of the Veda on the basis of Tell-el Amarna tablets brought to light by him in Asia Minor; these tablets refer to Mittani rulers of Boghazkoi in Syria with names like Artatama, Suttarana, Dusratta which sound so Indo-Āryan.

WINDISCH, ERNST (1844-1918). A German Indologist, whose works contain much information on Buddhist studies in Europe in the first half of the 19th century. His other chief works are: ed. of *Itivuttaka, Notes on Udāna, Māra und Buddha* (Leipzig, 1895), *Buddha's Geburt und die Lehre*, etc. (Leipzig, 1908) and *Geschichte der Sanskrit-Philologie und indischen Altertumskunde* (2 Pts.; Berlin, 1917-20).

WINTERNITZ, MAURICE (1863-1937). A celebrated Czech Indologist, who was Professor of Indo-Aryan Philosophy and Ethnology at the University of Prague. Earlier in 1898, he went to Oxford as an amanuensis of Prof. Max Müller where he stayed for 16 years during which he worked for the preparation of the second edition of the *Ṛigveda*. Besides the task of cataloguing the Vedic manuscripts in the Bodlein Library, he worked on a general Index to the 49 volumes of the Sacred Books of the East Series. He came to India in 1922 at the invitation of Rabindranath Tagore. His monumental work is: *Geschichte der indischen Literatur* (3 Vols., Leipzig, 1909-20; tr. into English as *History of Indian Literature*); while Vol. I includes, besides an introductory chapter, the *Vedas*, the *Rāmāyaṇa* and the *Mahābhārata*, the Purāṇas and the Tantras, Vol. II deals with the Buddhist and Jaina literature, the third Volume discusses the Classical Sanskrit Literature, with an Index at the end of each volume. His other works are: *Some Problems of Indian Literature* (1923), pub. of *Āpastamba-mantra-pāṭha* (1897; related with *Āpastamba-gṛihya-sūtra*), study of old marriage rites on the basis of *Āpastamba-gṛihyasūtra* (in German, 1892), *Die Jātakas*, etc., *Der Mahāyāna Buddhism* (1930), *Der aeltre Buddhismus nach Texten des Tipiṭaka, Śakti and Śākta, Jainas in the History of Iadian Literature* (ed. by Jaina Vijaya, Ahmedabad, 1946); he wrote also over 450 articles. Winternitz has made also important contributions to the study of

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Fable works, towards the review of Prakrit grammar and the elucidation of the Bhāsa problem.

Taking his stand on the several distinct stages in the history of Indian literature and also the manner of the Āryan expansion in India, he comes to the conclusion that the beginning of Vedic literature should be placed nearer 2500-2000 B.C. rather than 1500-1000 B.C.

WOGIHARA, UNRAI. A Japanese scholar, whose chief works are the pub. of *Bodhisattva-bhūmi* of Asaṅga (Tokyo, 1930) and ed. of *Mahāvyutpatti.*

WOLPERT, STANELY. An American Indologist, whose chief work is: *A New History of India* (Oxford, 1977).

WOODROFFE, SIR JOHN. An Indologist, whose chief works are: *Śakti and Śākta* (Madras, 1929), *Principles of Tantra* (Madras, 1952), *Garland of Letters, Introduction to Tantra-śāstra* (1952), *The World as Power*, ed. of *Mahānirvāṇa-tantra* and *The Serpent Power* (1950). Writing under the pen-name of Arthur Avalon, he made it his life work to spread abroad the truths of the Tantric literature.

WOODS, JAMES HAUGHTON (1864-1935). An American Indologist, who tr. Patañjali's *Yoga-sūtras* in Harvard Oriental Series (Vol. 17) and was associated with Lanman (q.v.); he ed. also *Papañcha-sūdanī* (with D. Kosāmbī; 1922). On Yoga, he wrote also a treatise : *Yoga System of Patañjali.*

WOODWARD, F.L. An English Indologist, whose chief works are: Eng. tr. of *Dhammachakka-ppavattana-sutta* (Some Sayings of the Buddha), ed. of *Sārattha-pakāsinī*, Eng. trs. of *Dīgha, Majjhima, Saṁyutta* and *Aṅguttara Nikāyas*, and of *Udāna* and *Itivuttaka* (1900-1901).

WOOLLEY, C.L. An Indologist, who has studied excavations in Sumeria; his chief contribution is: "Fresh Links Between Ur and Mohenjo-Daro" (*Illustrated London News*, Feb. 13, 1932).

WOOLNER, ALFRED C. (d. 1937). An Indologist, who was Vice-Chancellor of Panjab University, Lahore. His chief works are : *Introduction to Prakrit*, which included Pali and Aśokan and other Prakrit Inscriptions (1st ed., 1917, 2nd ed. 1928) and a popular ed. of Aśokan Inscriptions accompanied by a full glossary under the title *Aśoka Text and Glossary* (Calcutta, 1924). He encouraged the study of linguistics and with Sarup tr. into English the plays of Bhāsa.

WÜST, WALTER. A German Indologist, of whose *Comparative and Etymological Dictionary of Sanskrit* (in German : *Vergleichendes und etymologisches Wörterbuch des Alt-Indoarischen*), only three parts appeared in 1935; this work gives an idea of how words may be studied and interpreted. He wrote also a comprehensive work (1926) on Vedic history, which treats of Vedic literature, ritualism, culture, mythology and civilization. Wüst is of the view that the Indus Valley Civilization was destroyed by some other people, before the Vedic Āryans entered into India; he, therefore, places the *Ṛigveda* activity between 2000-1500 B.C.

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YĀDAVAPRAKĀŚA (fl. 11th cent.). A Sanskrit lexicographer and author of the *Vaijayantī* (q.v.); he has been identified with the preceptor of Rāmānuja; there is also a *Yādavaprakāśa-bhāshya* on the *Piṅgala-chhandaḥsūtra*. Born near Kāñchīpuram, Yādavaprakāśa was originally a staunch follower of Śaṅkara, but was later converted to Vaishṇavism by his former pupil Rāmānuja. With his independent Advaitic leaning, he holds that Brahman is changed into *chit* (spirit), *achit* (matter), and *Īśvara* (God), while according to Rāmānuja (q.v.), the distinction between Brahman and *Īśvara* is unauthorised.

YADUVṚIDDHA-SAUHĀRDA. A Sanskrit poem (Madras, 1937) by A. Gopāla Iyengar, which describes the sacrifice of Empire by Edward VIII for his beloved.

YAJAN VEER. A Vedic scholar, whose chief work is : *The Language of Atharvaveda* (1978).

YAJÑANĀRĀYAṆA DĪKSHITA. A Sanskrit poet, whose *Sāhitya-ratnākara*, a long poem in 16 cantos, deals with the exploits of Raghunātha Nāyaka, king of Tanjor in 17th century.

YAJÑANĀRĀYAṆA DĪKSHITA, K. A modern Sanskrit writer, who has rendered into Sanskrit the Telugu work, *Manu-charita* of Allasani Peddanna.

YAJÑASVĀMĪ ŚĀSTRĪ. A Sanskrit writer, whose *Tyāgarāja-vijayam* (Tanjore, 1904) describes the life of his grandfather, the distinguished Mm. Rāju (Tyāgarāja) Śāstrī of Mannargudi.

YĀJÑAVALKYA. One of the twenty great traditional Sanskrit writers of metrical Smṛiti, whose date is uncertain. See *Smṛiti*. The extant *Yājñavalkya Smṛiti*, in matters relating to inheritance and succession, as interpreted by Vijñāneśvara, was until recently of paramount authority in the whole of India excepting Bengal, where Jīmūtavāhan's interpretation prevailed. *Vṛiddha - yājñavalkya*, *Yoga - yājñavalkya*, *Yogī-yājñavalkya* and *Bṛihad-Yājñavalkya* appear to be different from one another and also from *Yājñavalkya-smṛiti*. See *Upanishad*.

YĀJÑAVALKYA SMṚITI. See *Smṛiti*.

YAJURVEDA. See *Veda*.

YAJUR-JYOTISHA. A Sanskrit work, which contains a summary of the astronomical knowledge of the Hindus upto about 2nd cent.. A.D. See *Vedāṅga*.

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YAMA. One of the twenty great writers of original Smṛiti, whose *Yama-smṛiti* in Sanskrit exists in different versions. See *Smṛiti*. *Bṛihad-yama*, *Laghu-yama* and *Svalpa-yama* are cited in later digests and commentaries; Yama's date is uncertain.

YAMADA RYŪJŌ. A Japanese Buddhologist, whose chief work is: *Bibliographical Survey of Buddhist Sanskrit Texts* (in Japanese; Sendai, 1958).

YAMAGUCHI, SUSUMU. A Japanese scholar, who ed. Sthiramati's *Madhyānta-vibhāga-ṭīkā* (1934; reprint, Tokyo, 1966) as also *Mahāyāna-viṁśaka* (Tibetan and Chinese with Eng. tr.). He opened a new field of Buddhology where Chinese or Tibetan versions should count as nothing but means of restoring an underlying Sanskrit passage.

YAMAKA. See *Abhidhamma-piṭaka*.

YĀMUNĀCHĀRYA (b. *c.* 906). Also known as Āḷavandār or "the victor" on account of his obtaining the title from the Choḷa queen, he was preceptor and uncle of Rāmānuja (q.v.), who succeeded him as the head of the Vaishṇava sect. Yāmunāchārya stoutly defended the Vaishṇava Āgamas and tried to make out that they had the same purport as the Vedas. His chief works in Sanskrit are: *Siddhitraya* (demonstrating the real existence of the individual and Supreme Soul and refuting the doctrine of Avidyā), *Āgama-prāmāṇya* (on defence of the orthodox Bhāgavata or Pañcharātra school against Śaṅkara's criticism), *Gītārtha-saṅgraha* (analysing its text as an exposition of Bhakti doctrine giving only a subordinate position to the Karma-yoga and Jñāna-yoga), *Mahāpurusha-nirṇaya* and *Stotra-ratna*.

Yāmunāchārya is stated to have been the real founder of the Viśishṭādvaita or Śrīvaishṇava school and to have "laid the foundation of all the doctrines that go under Rāmānuja's name."

YAŚAḤKĪRTI (fl. 1500). An Apabhraṁśa poet and author of *Pāṇḍava-purāṇa* (q.v.). See *Riṭṭhanemi-chariu*.

YAŚAḤPĀLA (fl. 13th cent.). A Jaina Sanskrit dramatist and son of Dhanadeva (a minister) and Rukmiṇī of the Moḍha Bania caste. The author served the Chakravartin Abhayadeva or Abhayapāla, who reigned after Kumārapāla from A.D. 1229-32. He is the author of the *Moharāja-parājaya* (q.v.), depicting the conversion of the king to Jainism and in consequence his promulgating the doctrine of ahiṁsā and prohibiting the practice of confiscating the property of those who died without heirs.

YAŚAŚCHANDRA (fl. 12th cent.). A Sanskrit dramatist, who was son of Padmachandra and grandson of Dhanadeva and was a minister of a prince of Śākambharī. He is the author of the *Mudrita-kumudachandra*, a drama (*Prakaraṇa*) in 5 Acts, recording the controversy, which took place in 1124 in the presence of king Jayasiṁha of Gujarāt (1094-1142) between two Jaina teachers, the Śvetāmbara Devasūri and the Digambara Kumudachandra, in which the latter, with a pun on his name, was completely sealed up (*mudrita*).

YAŚASKARA. See *Śobhākara*.

YAŚASTILAKA-CHAMPŪ. A Sanskrit Champū in eight chapters by Somadeva (q.v.), a Digambara Jaina poet, which was composed in A.D. 959. It deals with the legend of yaśodhara, his death and repeated rebirths and final conversion to Jainism.

Māridatta, a sensualist ruler of the city of Rājapura in the Yaudheya country, decides to offer to the goddess of the family a pair of all beings, including human ones. He is ready to sacrifice even an ascetic pair, a boy

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and a girl. The young people are no other than the children of Māridatta's own sister whom Sudatta, an ascetic, has sent on purpose. The king, however, questions them as to their history; the children narrate the story of king Yośodhara, Lord of Avantī, with his capital Ujjain, the machinations of his wife Amṛitamati, his conversion to Jaina faith and assassination by Amṛitamati of the king and his mother. At last, the king and his mother are re-born, with knowledge of the past as the twin children of Māridatta's sister. King Māridatta is now induced to listen to Sudatta, and in the end is converted to Jainism along with the goddess and his people. The last three chapters of this work are devoted to a discussion of the Jaina dogmas so much so that this part is often taken to be a manual of Jainism for laymen.

The work, composed in full kāvya style, displays great erudition and linguistic attainments of its writer. See *Yośodhara-charita*.

YASHAPĀL TAṆḌON. See *Purāṇa-vishaya-samanukramiṇikā*.

YĀSKA. The first commentator on the *Ṛigveda*, whose date is uncertain; some scholars consider him to be pre-Pāṇini writer, while others believe him to be post-Pāṇini, but the former view is generally accepted. In his celebrated Sanskrit work, *Nirukta* (see *Vedāṅga*), he explains quite a number of Vedic verses on the basis of the *Nighaṇṭus*, ascribed to him. In interpreting the verses, Yāska depends chiefly on etymology and sometimes suggests more meanings than one of the same word. *Kāvyālaṅkāra-sūtra*, a work on poetics in an aphoristic style, is also attributed to Yāska.

YAŚODHARA (fl. 13th cent.). A Bengali Brāhmaṇa and author in Sanskrit of *Rasa-prakāśa-sudhākara*, an Āyurvedic treatise.

YAŚODHARA (fl. middle 13th cent.). Author of Sanskrit *Jayamaṅgalā* (a comm. on the *Kāmasūtra* of Vātsyāyana), whose patron was the Chāhamāna king Vīsaladeva; the comm. explains some of the obscure words in the *Kāmasūtra*.

YAŚODHARA-CHARITA (*Jasahara-chariu*). An Apabhraṁśa poem by Pushpadanta (q.v.; fl. 10th cent.), which consists of 4 *Sandhis*. The story of Yaśodhara is very popular in Jaina literature; Sanskrit works *Yaśodhara-charita* by Kanakasena Vādirāja, *Yaśastilaka-champū* (q.v.) by Somadeva and *Yaśodhara-charita* by Māṇikya Sūri already treat of Yaśodhara-story.

Rājā Māridatta asks Bhairavānanda to confer on him supernatural power; the latter suggests that couples of all the animals be sacrificed before the goddess Chaṇḍamārī. Couples of animals are arranged but human couple is difficult to get. At last, Abhaya-ruchi and Abhayamati, the two disciples of Sudatta, a Jaina ascetic, are brought to the temple but the Rājā is greatly impressed by their asceticism. On enquiry by the Rājā, Abhayaruchi explains the causes of their asceticism.

Rājā Yaśorha, with the queen Chandra-matī and son, Yaśodhara reign over Ujjayinī; when Yaśodhara grows young he marries princess Amṛitamati, and after his father's renunciation, begins to rule. Yaśodhara leads a luxurious life; once he has a bad dream. To allay its malignant effect, his mother suggests sacrifice of an animal. At the suggestion of Yaśodhara, a cock is sacrificed; the Rājā, however, is adamant to go to forest. But before he can do so, he and his mother are poisoned by Amṛitamati, who is a character-less lady; Jasavaī, Yaśodhara's son, performs all the rites. After passing many lives as animals, Yaśodhara and his mother are born as son and daughter to Jasavaī, who are named as Abhayaruchi and Abhayamati. When Jasavaī asks Sudatta about his father

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and grandmother, he is informed that Abhayaruchi and Abhayamati were his father and grandmother in previous lives and that his mother was in the 5th hell.

Jasavaī wants to become an ascetic; Abhayaruchi and Abhayamati are admitted to the Order but as *Kshullaka* on account of their young age. It is when they are begging food in the city, they are caught hold of by the government servants and brought to the temple for sacrifice. Ultimately, Māridatta and Bhairavānanda are initiated to the Jaina faith; in due course, Abhayaruchi and Abhyamati are also admitted as *Bhikshu* and *Bhikshuṇī*.

At places, the poet glorifies *Pañchakalyāṇa-vidhāna*, a vow with fasting.

YAŚODHARA-CHARITA. A Sanskrit kāvya in 4 cantos by a Digambara Jaina poet Kanakasena Vādirāja (q.v.), which is a Digambara version of the narrative. The poem, composed prior to 950, narrates the life of Yaśodhara of Ujjain, a saintly king of Jaina sect. See *Yaśastilaka-champū*.

YAŚODHARA-CHARITA. A Sanskrit poem by Māṇikya Sūri (11th cent.), which is a Śvetāmbara version of the *Yaśodhara-charita*.

YAŚOVARMAN. See *Rāmābhyudaya*.

YAŚOVIJAYA (1608-88). A Jaina Prakrit poet of Tapāgachcha and author of *Adhyātma-parīkshā* (q.v.), a work on spiritual matters.

YATIRĀJA-VIJAYA. See *Varadāchārya*.

YATIVṚISHABHA. See *Tiloyapaṇṇatti*.

YAVANA-JĀTAKA. See *Mīnarāja-jātaka*.

YAYĀTI-CHARITA. A seven-Act Sanskrit drama by Pratāpa-rudradeva (q.v.), describing the love of Yayāti and Śarmishṭhā.

At the time of Devayānī's marriage with king Yayāti, Śukra, Devayānī's father, obtains the king's promise that he will never take Devayānī's servant, Śarmishṭhā to his bed, but after some time the king falls in love with her and espouses her privately. The intrigue continues until Yayāti has two sons by Devayānī and three by Śarmishṭhā. When Śukra comes to know of this, he punishes Yayāti by premature decay, with permission, however, to grant his infirmities to anyone who accepts them. Yayāti appeals to his sons of whom the youngest alone, Puru, consents to accept the burden. After a sufficient period, Yayāti takes back his decrepitude and retires to the forest after giving sovereignty of the world to Puru in reward of his filial piety. All the sons of Yayāti were the founders of the distinguished races: Yadu gave birth to the Yādavas, Turvasu to the Yavanas, Druhya was the ancestor of the Bhojas, and Anu of the Mlechchhas. The Pauravas were the descendants of Puru, in whose line flourished the Kaurava and Pāṇḍava families.

YIŚU-CHARITAM. See *Śrī Nīlakaṇṭha Śāstrī*.

YOGĀCHĀRABHŪMI-ŚĀSTRA. A philosophical work in Sanskrit by Asaṅga (q.v.); also called *Saptadaśa-bhūmi-śāstra*. Some scholars, however, attribute it to his teacher Maitreyanātha. Representing the Yogāchāra-vijñānavāda school of Buddhism, only a portion of this work, called *Bodhisattava-bhūmi*, has come down to us. The portion, in prose, represents the fifteenth of the seventeen steps taught in this work; in the last step no trace of *Karman* remains.

YOGADHYĀNA MIŚRA. See *Kshetra-tattva-dīpikā*.

YOGĀNANDA NĀTHA (fl. perhaps 16th cent.). Author in Sanskrit of an Āyurvedic work : *Āyurveda-sūtra* (q.v.).

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YOGASĀRA. See *Jogasāru.*

YOGASĀRA. See *Yogichandra Muni.*

YOGA-SŪTRA. A Sanskrit work, ascribed to Patañjali (q.v.), which, in its four parts, deals with : *Samādhi* (nature of concentration), *Sādhana* (means of attaining Samādhi), *Vibhūti* (winning of supernatural power), and *Kaivalya* (a state which results from complete concentration). The relation of the individual spirit to God is treated as part of the ethic of *Yoga or Kriyā-yoga.* The earliest comm. on the *Yoga-sūtra* is that of Vyāsa (q.v.), who gives therein a standard exposition of the Yoga principles.

YOGA-VĀSISHṬHA. A Sanskrit work, reputed as an appendix to the *Rāmāyaṇa* (q.v.) and not much distinguished from the Vedānta. In its six sections: Vairāgya, Mumukshuvyavahāra, Utpatti, Sthiti, Upaśama and Nirvāṇa, it deals with all manner of topics including final release. Perhaps written before the 9th cent., in it Vasishṭha is represented as the speaker and Rāma as the listener.

YOGEŚVARĀNANDA SARASVATĪ. A sage, who wrote an exposition of the pure Advaita and the Nirguṇa Brahman; of this exposition, Abhyudayānanda gave an Eng. version under the title : *The Essential Colournessness of the Absolute;* Yogeśvarānanda's earlier work in Hindi is *Brahma-vijñāna* (Science of Divinity; 1964).

YOGICHANDRA MUNI (fl. 12th cent.). A Jaina Apabhraṁśa poet and author of *Yogasāra* (or *Dohāsāra*), a poem in 108 stanzas on spiritual didacticism, depicting the last stage of the Apabhraṁśa language.

YOGINDRA. Same as Joindu (q.v.).

YOGLOKA (fl. 9th-11th cent.). A Sanskrit writer on *Dharmaśāstra,* who is known only from quotations. He is often criticised and taunted by Jīmūtavāhana, a much junior to him.

YOUNGER, PAUL. An Indologist, whose chief work, *The Indian Religious Tradition* (1970) has been pub. from Vārāṇasi, where he stayed for some time.

YUDHISHṬHIRA MĪMĀṀSAKA (1909-). A Sanskrit scholar, whose chief works are: *Vedic-Chhandomīmāṁsā* (1959), *Vedic-svara- mīmāṁsā, Saṁskṛita Vyākaraṇa-śāstra kā Itihāsa* (3 Pts., 1951-73); he has ed. a number of Sanskrit works including those of Dayānanda Sarasvatī and has also commented in Hindi on the *Mahābhāshya.*

YUDHISHṬHIRA-VIJAYA. See *Vāsudeva.*

YUKTI-KALPATARU. A Sanskrit work on *Nīti-śāstra,* attributed to Bhoja (q.v.). While dealing with statecraft and politics, it discusses technical subjects like buildings of cities, testing of jewels and weapons, construction of boats, etc.

YUYAMA, AKIRA. A modern Indologist, whose chief work is: *A Bibliography of the Sanskrit Texts of the Saddharma-puṇḍarīka-sūtra* (Canberra, 1970).

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ZACHARIAE, T. An Indologist, whose chief works are the ed. of *Anekārtha-kośa* (Vienna, 1897) and of *Anekārtha-samuchchaya* (Berlin, 1882).

ZALIZNYAK, A.A. A modern Russian Indologist, whose chief work is : 'Essays on the Phonology of the Oriental Languages' (1975).

ZBAVITEL, DUSAN (1925-). A Czech Indologist, who is an accomplished Sanskrit scholar. He has ed. in Czech 'Wisdom and Art of Ancient Indians' (tittle rendered into Eng.; Prague, 1971), which is a fascinating story of Indian civilization.

ZIMMER, HEINRICH. A German Indologist, whose *Altindisches Leben* (1879; on Ancient Indian Life) describes the Vedic people as 'a people, young and full of confidence in their gods, used to modesty, morality and respect for women'; the work also treats of Vedic cosmogony and Jyotisha. His other works are : German tr. of four tales of *Divyāvadāna* (1925), and *Kunst-form und Yoga im indischen Kultbild* (Berlin, 1926).

ZIMMERMANN, F. (1851-1917). A German Indologist, whose chief work is: *Catechism based on Sutta-piṭaka* and *Vinaya-piṭaka* (a message of Buddhism).

ZUKOVSKAJA, N. L. A modern Russian scholar of Buddhism, whose chief work is : *Sovetskaja buddhologija* (*bibliograficeskij obzor za* A.D. 1959-69 gody).

ZÜRCHER, ERIK (1928-). A scholar, who wrote a comprehensive study of the early period of Chinese Buddhism from its beginnings in the first century to the early fifth century : *The Buddhist Conquest of China* (Leiden, 1959, reprint, 1972).

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